MOLINE ORGAN INSTRUCTOR.

A

Complete Method

FOR

Parlor Organ

Published By

PETERSON & CO., Moline, Ill.

NEW EASY METHOD

FOR THE

REED ORGAN

CONTAINING

COMPLETE AND THOROUGH INSTRUCTIONS AND A CHOICE SELECTION OF VOCAL AND INSTRUMENTAL MUSIC.

FOR SALE BY MUSIC DEALERS GENERALLY

PUBLISHERS' PREFACE.

The publishers take pleasure in offering this book to the public, feeling that the times demand a work of this character—an embodiment of all that is essential in the study of Music, with varied and excellent selections from the works of varied authors—a first-class book, at a price that is within the reach of all.

In Part First, the rudiments and progressive studies are comprehensive and thoroughly practical; and never actually wearisome to the pupil because of the pleasing airs and melodious exercises introduced.

In Part Second, a very choice collection of both vocal and instrumental music will be found, such as has never before been offered in a work of this price.

That our efforts may meet the approbation of all lovers of the divine art, is the wish of

THE PUBLISHERS.

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NEW METHOD for the REED ORGAN.

HINTS TO THE PUPIL.

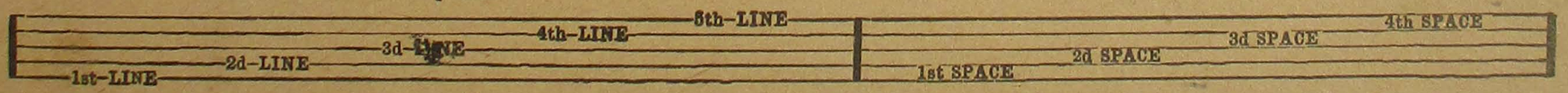
Perseverance and application are the great essentials in the acquirement of any art. He who *begins* right, and with a *will*, accomplishes his tasks with comparative ease and rapidity. Just as the foundations of a structure are laid, so will it stand. Little things make great ones. Every brick, or stone, or piece of wood in a structure has its value in forming the great *whole*, and is not to be slighted because it *is* little. Do not skip over the first few pages of your lesson book, trying at once to play. In music, as in every art, the details, that is, the *little things*, must be respected and studied. This is laying the foundation.

You should practice a certain length of time each day, and think of the lesson while you practice. Don't drum on the keys with your eyes looking through the window. **Application is the key!** Take it and unlock the doors of art, and behold its treasures within your grasp.

INSTRUCTIONS.

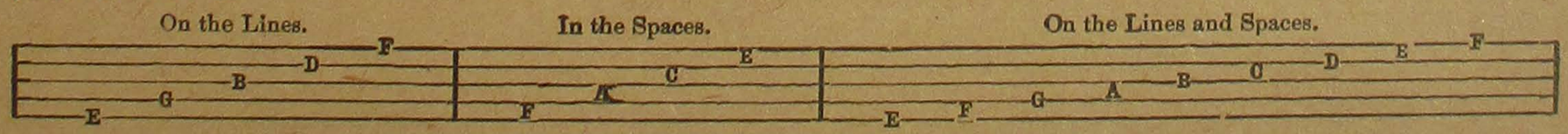
THE STAFF.

The Staff consists of five lines and four spaces.

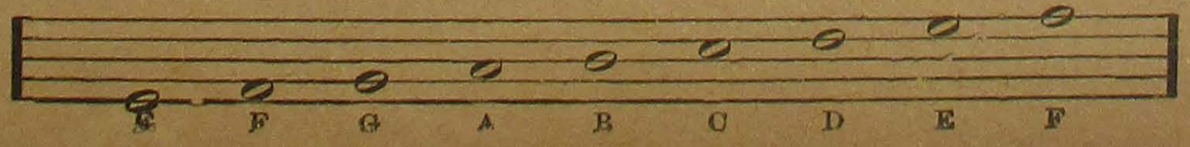


POSITION OF THE LETTERS.

Familiarity with the position of the letters on the Staff and Key-board should be first acquired. The letters used are the first seven of the Alphabet—A, B, C, D, E, F and G.

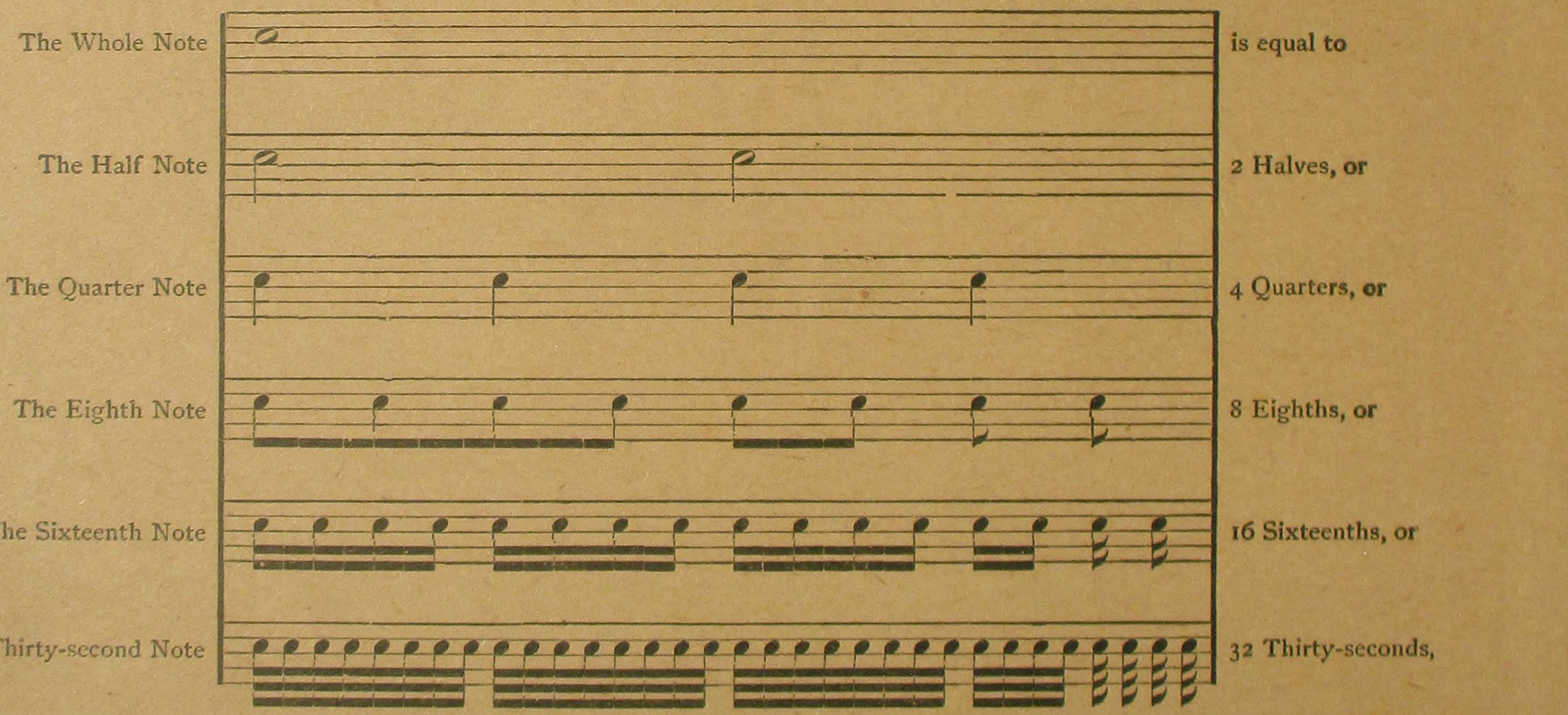


Each sound is called a note; and these notes are placed on the lines and spaces of the Staff according to their respective letters, thus:

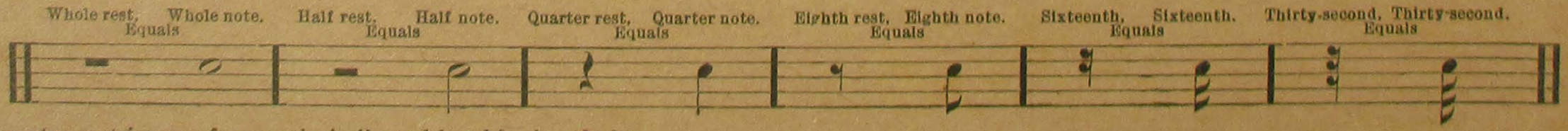


There are six kinds of notes used—the whole note, the half note, the quarter note, the eighth note, the sixteenth note and the thirty-second note. The following diagram shows the value of each :

DIAGRAM SHOWING THE VALUE OF THE NOTES.



A *rest* is a mark used to denote silence; that is, giving the mark the same length of time, or the same "count" as the note, but without sounding the note. Thus :

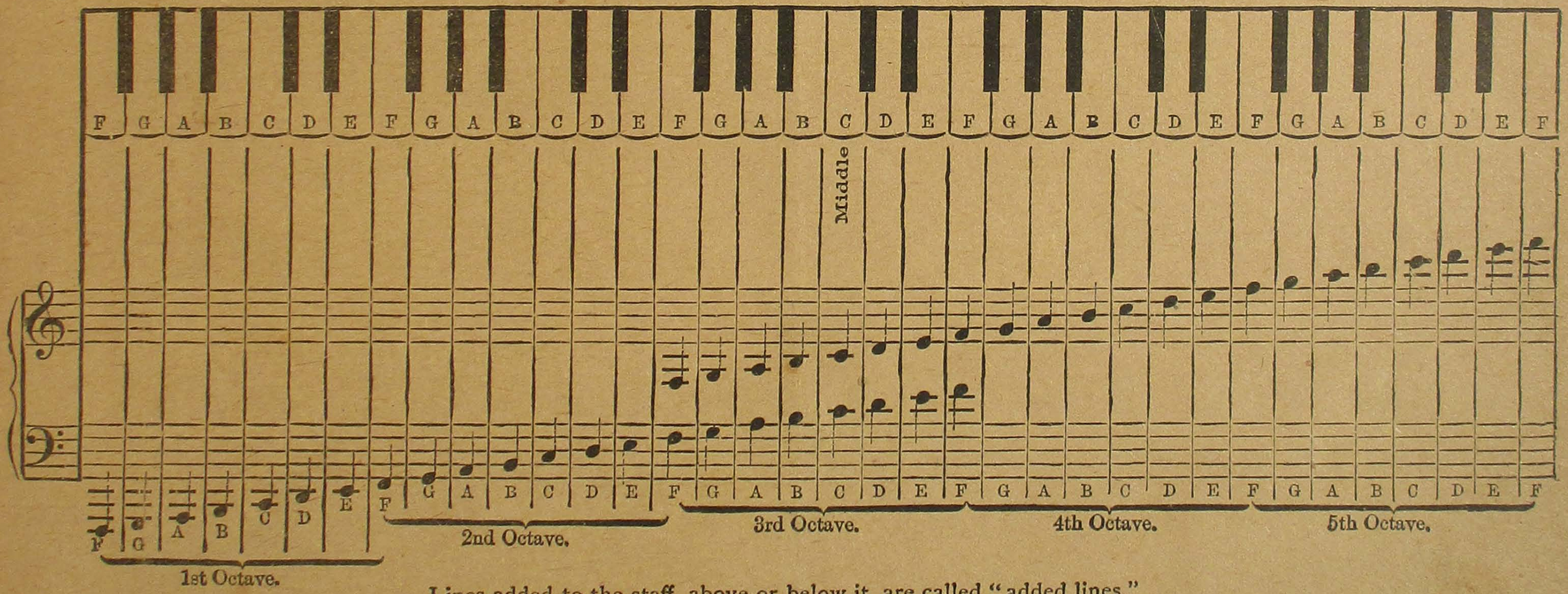


The quarter rest is very frequently indicated by this sign 𝄽 also.

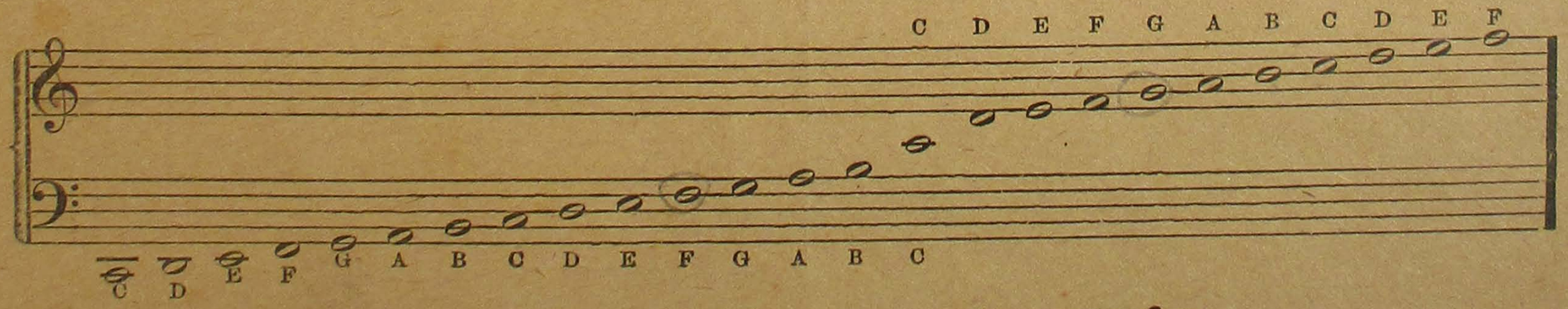
In playing the Organ, Melodeon or Piano, two staffs are used, one for the right hand and one for the left Each has its Clef. **The right hand the Treble, or G Clef**; and the left hand the Bass, **or F Clef.**

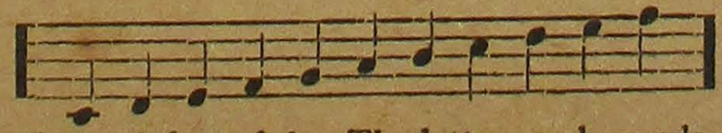
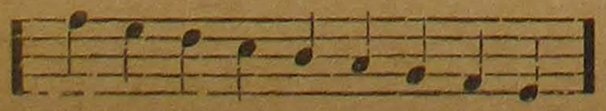
Having become somewhat familiar with the foregoing remarks and illustrations, the pupil will now use the Key-board, and note the position which the sound of each White Key occupies on the staff. The following illustrations will convey the correct idea :

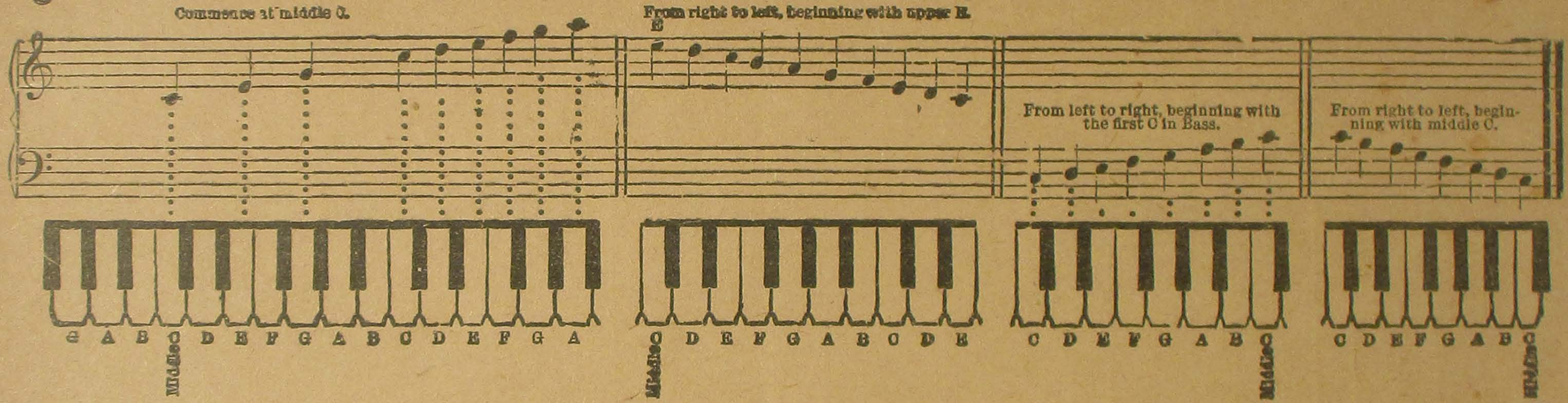
KEY-BOARD OF A FIVE OCTAVE ORGAN. (F SCALE.)

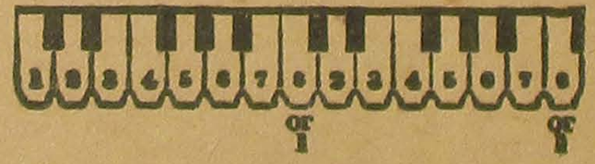


Lines added to the staff, above or below it, are called "added lines."



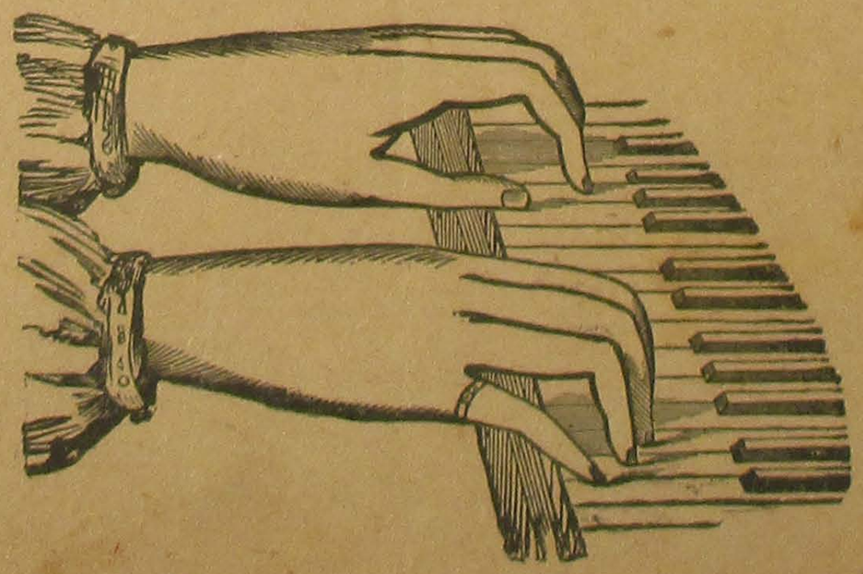
It will be seen that when the notes are ascending, thus :  we play from *left* to *right;* and when descending, thus :  we play from *right* to *left.* The letters and sounds are the same in either case.



The Key-board is but a series of *Octaves*. In designating a single octave, we always include the eighth key, thus: But in a succession of octaves it is always considered as the first of the following octave. It will be observed that *one* octave consists of eight white keys; and *two* octaves contains fifteen white keys, thus: 

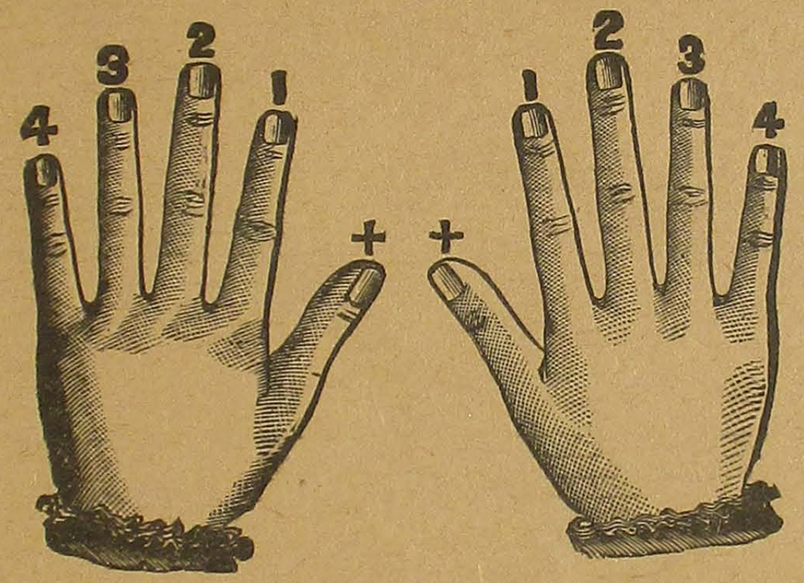
POSITION AT THE INSTRUMENT.

Let the back of the hands be on direct lines with the elbows. Keep the thumb over the white keys and let the fingers be curved.



USE OF THE FINGERS.

The thumb is indicated by a ×, and the fingers of both hands are numbered, thus:

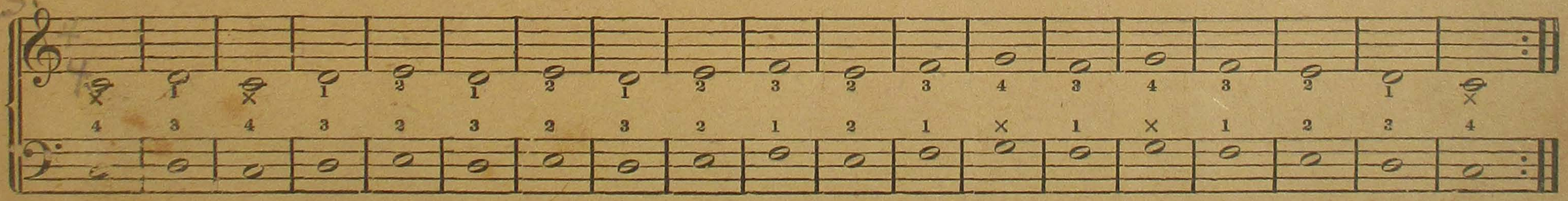


The *Bars* across the staff

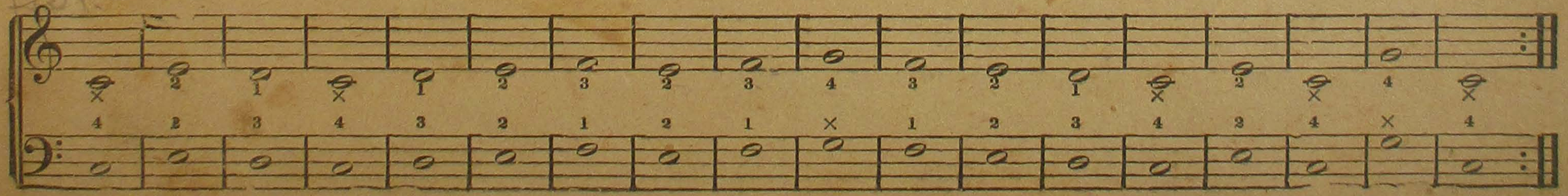
divide it into *Measures*. The *dots* before a bar indicates "*Repeat.*"

EXERCISE I.

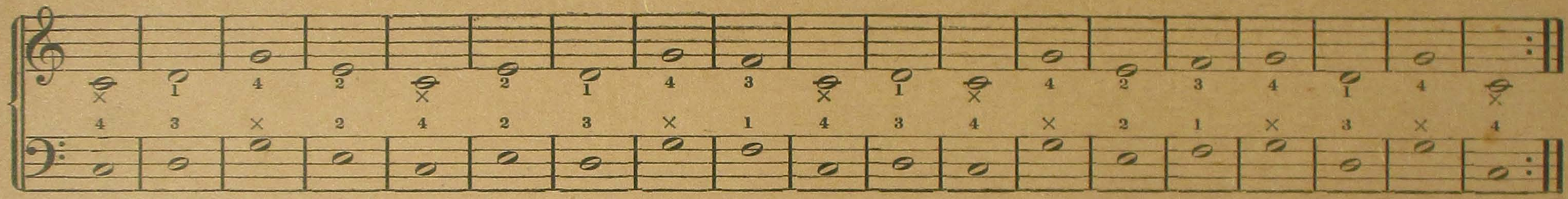
Do not lift the hand from the keys, but use the fingers indicated. Keep the hands in position. Play the right hand part through first, then the left hand part, then both together. Bear in mind the *letter* of each note.



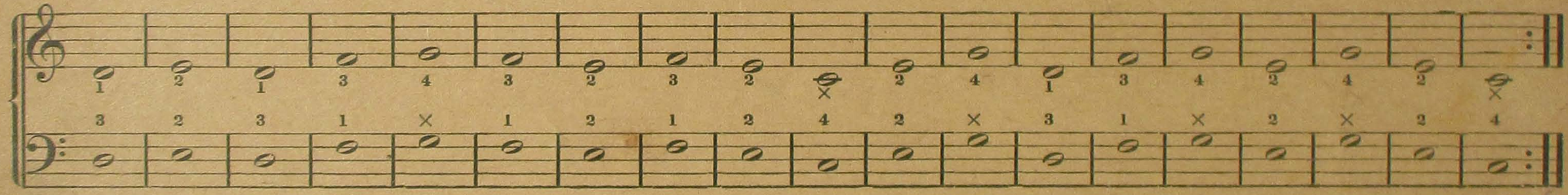
EXERCISE II. Keep the hands in position as before.



EXERCISE III.

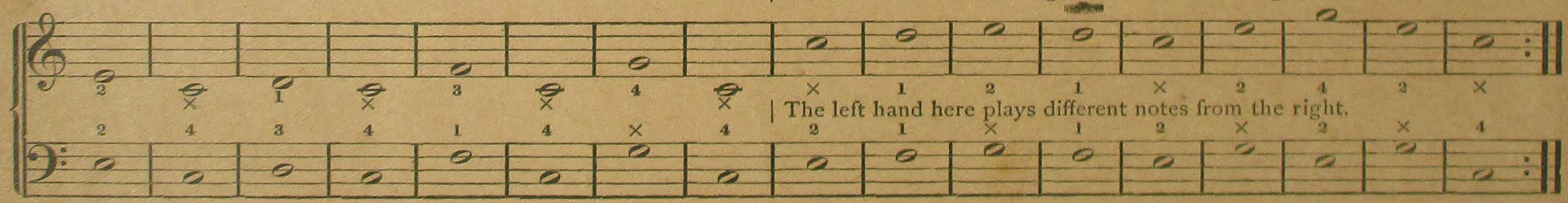


EXERCISE IV.



EXERCISE V.

| Place the thumb of the right hand an octave higher.

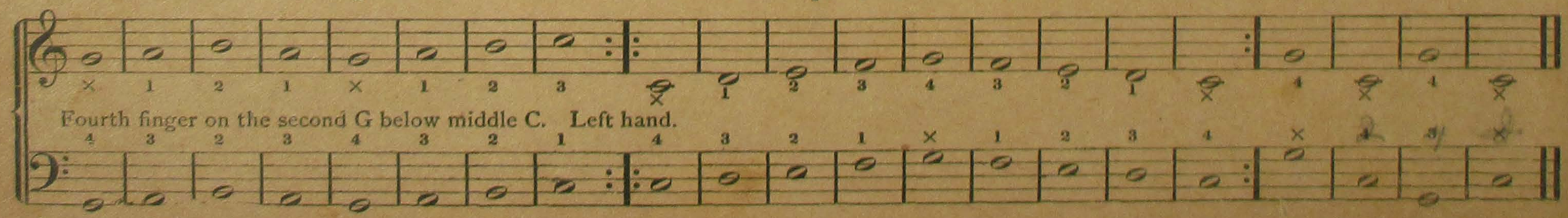


| The left hand here plays different notes from the right.

EXERCISE VI.

First G above middle C. Right hand.

Dots after a bar ‖: signify that the part following is to be repeated.



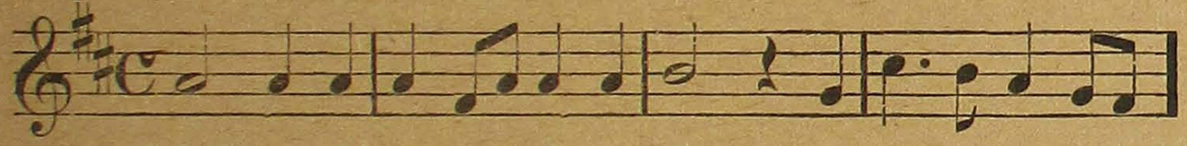
Fourth finger on the second G below middle C. Left hand.

The movement of all music is expressed by figures following the Clef, indicating the time.

There are two distinct species of time, consisting of *odd* and *even* divisions. The even measures are known as Common Time and the odd ones as Triple Time.

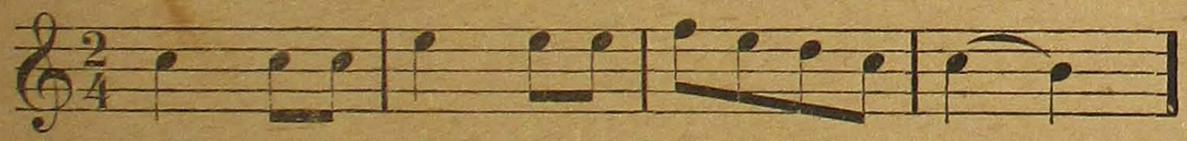
COMMON TIME.

In COMMON TIME which is indicated by the figures $\frac{4}{4}$ or the character $\mathbf{C}$ each measure contains exactly the *value* of a whole note, which may be composed of the various notes or rests.



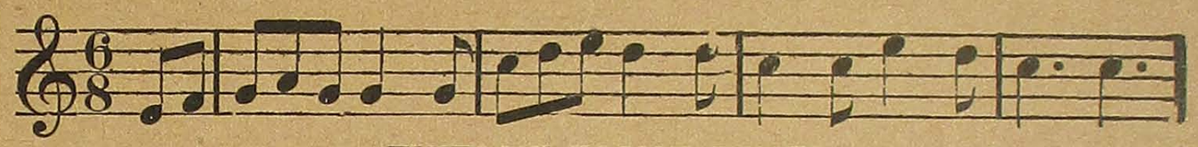
TWO-FOUR TIME.

The figures $\frac{2}{4}$ indicate another kind of Common Time, wherein each measure contains the value of two fourth notes.

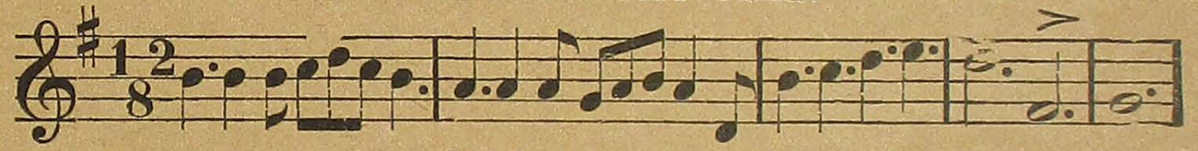


SIX-EIGHT TIME.

Another character of Common Time is marked by the figures $\frac{12}{8}$ also $\frac{6}{8}$ which is termed Compound Common Time, being a kind of double Triple.

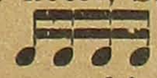


TWELVE-EIGHT TIME.



TRIPLE TIME is marked $\frac{3}{4}$, $\frac{3}{8}$, etc., the upper figure denoting the quantity, and the lower figure the quality of note, that is $\frac{3}{4}$ signifies *three* Quarter notes or their value to a measure; $\frac{3}{8}$ expresses *three* Eighth notes or their value. It is the same in regard to all figures at the commencement of any composition.

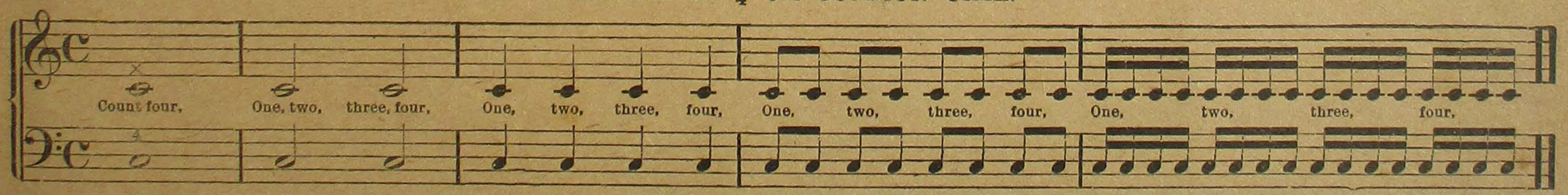
In Triple Time the first note of every measure must be accented. In Common Time the first and third beats are both accented.

In Common Time Eighth notes, Sixteenths, etc., are grouped in even numbers, as two, four,  etc.

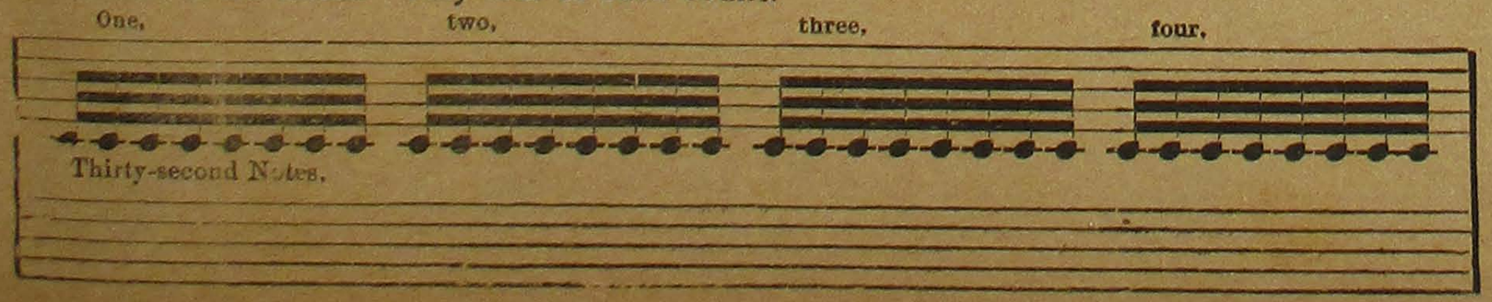
In Triple Time they are grouped in *odd* numbers, and

A figure *three* (3) over or under any three notes thus, or signifies that they are to be played in the time of *two* of the same kind, with an accent similar to the word Mer-ri-ly and are called Triplets. A figure *six* (6) in the same manner denotes the time of *four*, being a Double Triplet.

EXERCISE IN $\frac{4}{4}$ OR COMMON TIME.

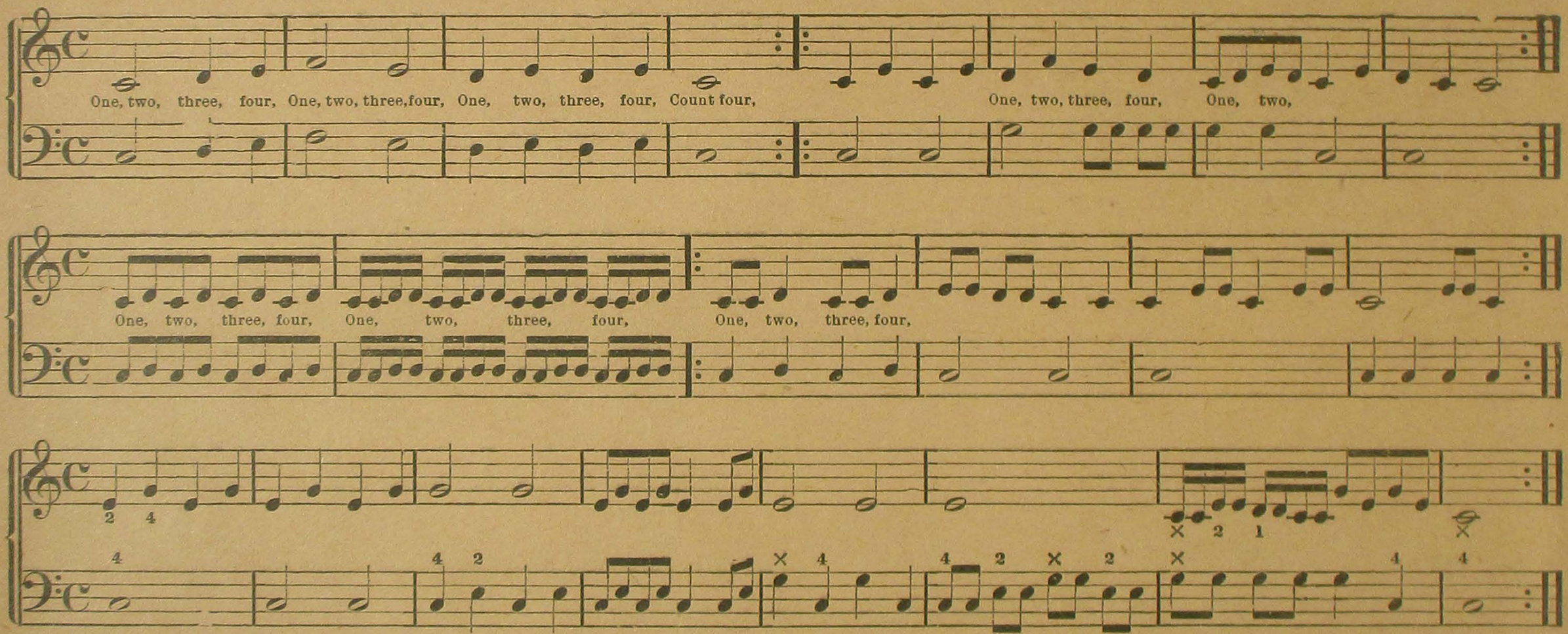


It will be seen that we count four to a whole note 𝅝, holding down the Key and sounding the note. In the second measure we have *two half* notes. We play the *first* while we count *one*, *two;* play the second half note while you count *three*, *four*. But the counting must be even and steady, and regular as the pendulum of a clock. The beats equal distances apart. In the third measure we have *four* quarter notes. We give each one a count, playing it at the same time. In the fourth measure we have eight *eighth* notes. We play two to each count. In the fifth measure we have sixteen *sixteenth* notes. Play four to each count.

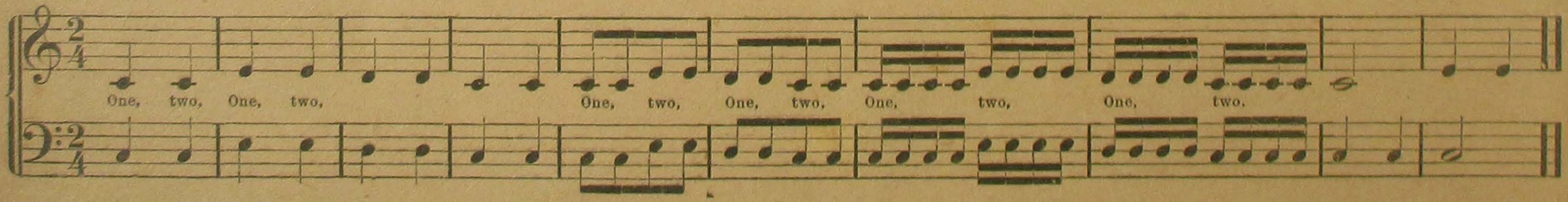


It is absolutely necessary that you obtain a correct idea of *time*, and of *counting*, before attempting to play any tune. Therefore, the following illustrations should receive your careful attention and study.

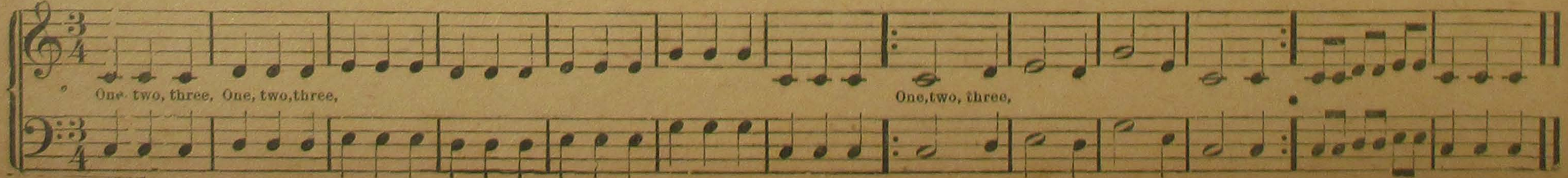
EXERCISES IN $\frac{4}{4}$ OR COMMON TIME. BOTH HANDS.



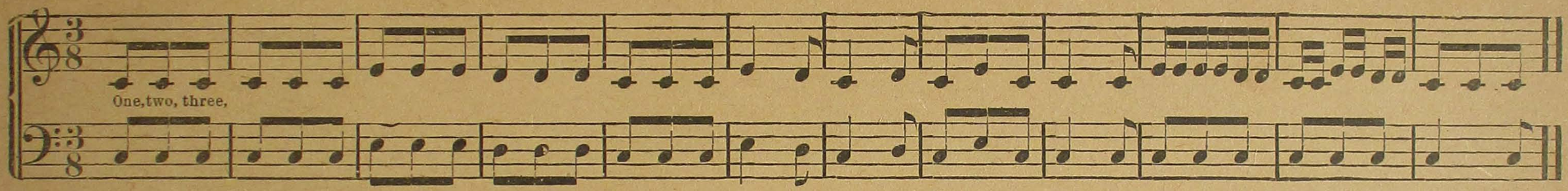
EXERCISE IN $\frac{2}{4}$ TIME.



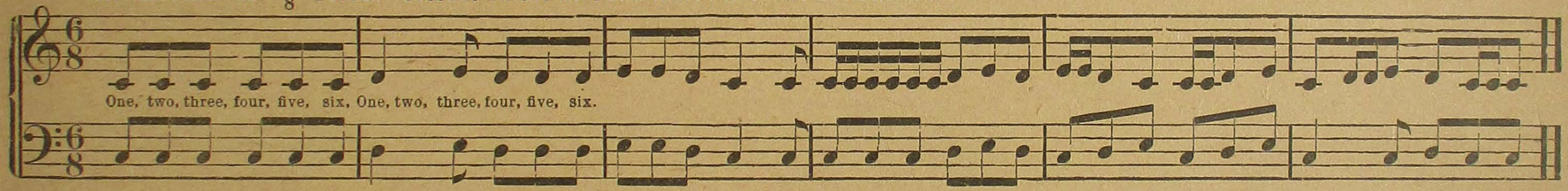
EXERCISE IN $\frac{3}{4}$ TIME. Accent on the first note of each measure.



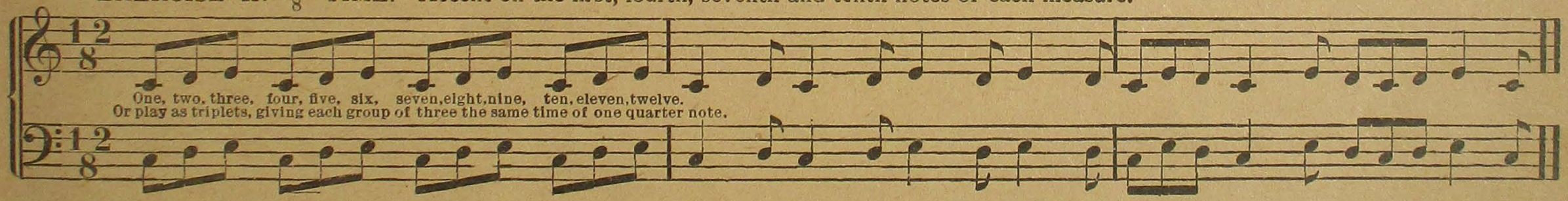
EXERCISE IN $\frac{3}{8}$ TIME. Accent on the first note of each measure.



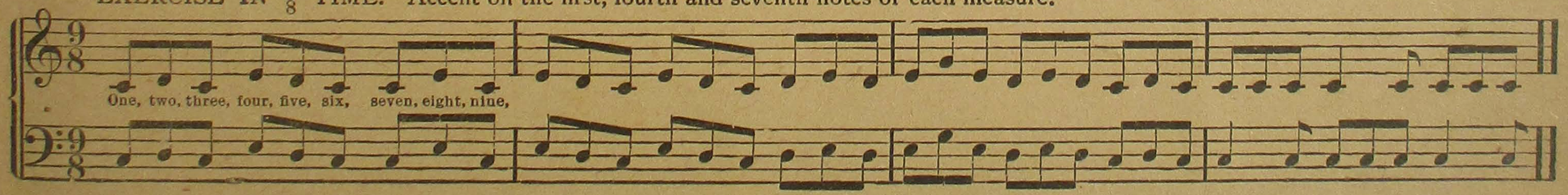
EXERCISE IN $\frac{6}{8}$ TIME. Accent on the first and fourth notes of each measure.



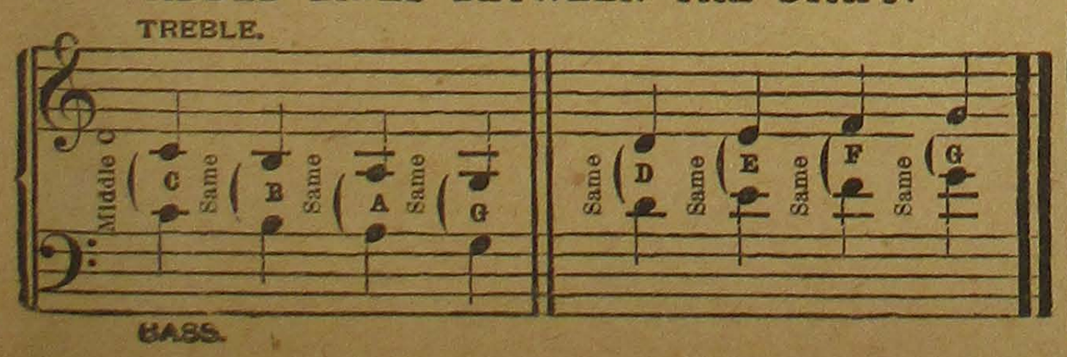
EXERCISE IN $\frac{12}{8}$ TIME. Accent on the first, fourth, seventh and tenth notes of each measure.



EXERCISE IN $\frac{9}{8}$ TIME. Accent on the first, fourth and seventh notes of each measure.



ADDED LINES BETWEEN THE STAFF.



THE DOT.

A Dot placed after a note adds one-half to its value.

Marks of Expression, etc., will be noticed and explained as we proceed with the studies.

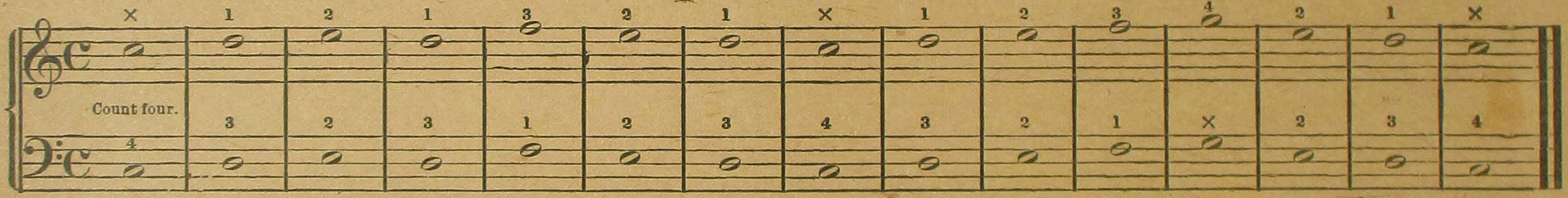
Sharps and *Flats* will be explained in connection with the lessons.

STUDIES.

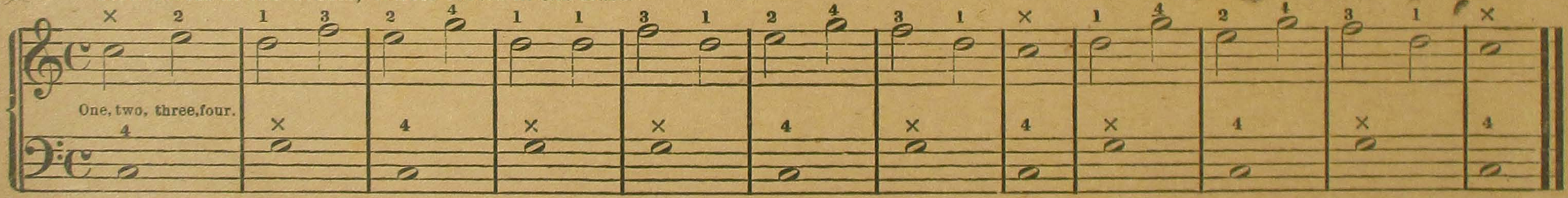
HINTS TO THE LEARNER.

Proper fingering is of the utmost importance to pupils, and should be diligently watched both by pupils and teacher. As travellers who know and use the best roads will reach their destination with more safety and speed, as workmen will accomplish more by the proper use of good tools, so will pupils facilitate their studies by the use of proper fingering. Never practice after your body or mind is weary. Seek relief, if but for a brief space of time. The morning hours are the best in which to practice, as they are the best hours for all undertakings which require mental effort.

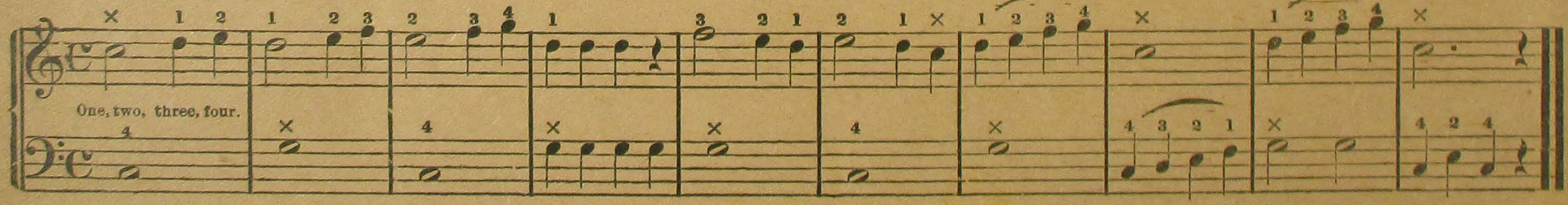
Whole Notes. Both hands.



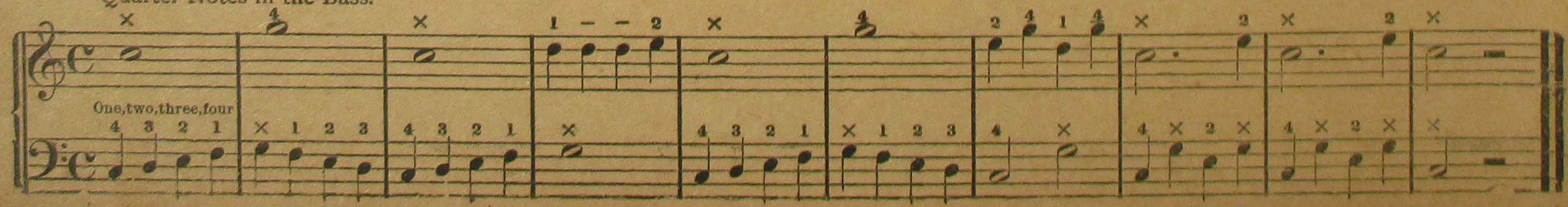
Half Notes in the Treble, Whole Notes in the Bass.



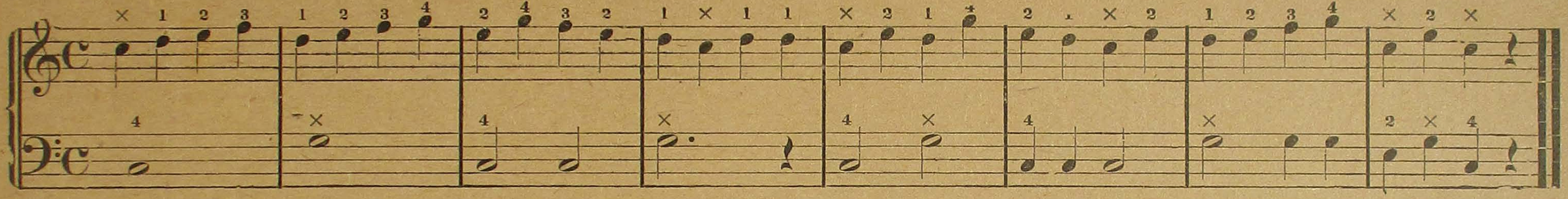
Play slowly, count carefully.



Quarter Notes in the Bass.

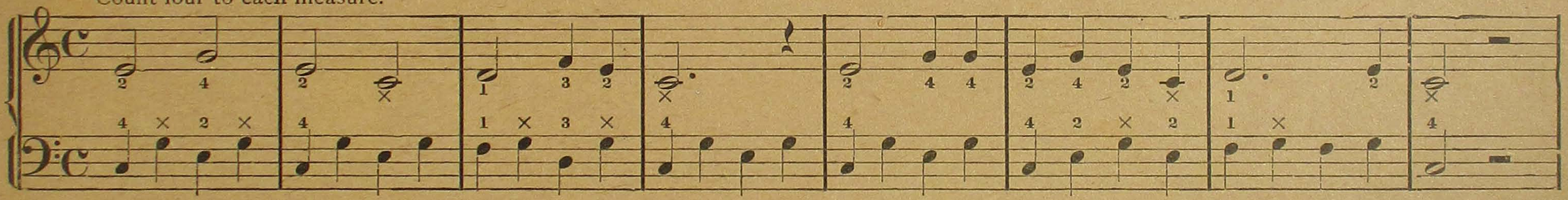


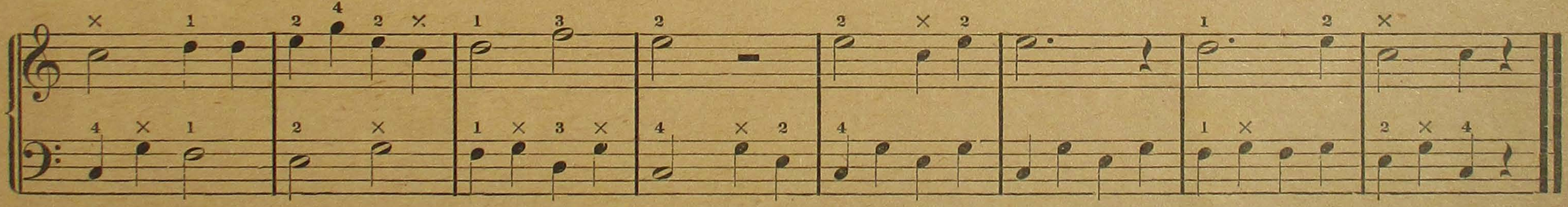
Quarter Notes in the right hand.



AMUSEMENT.

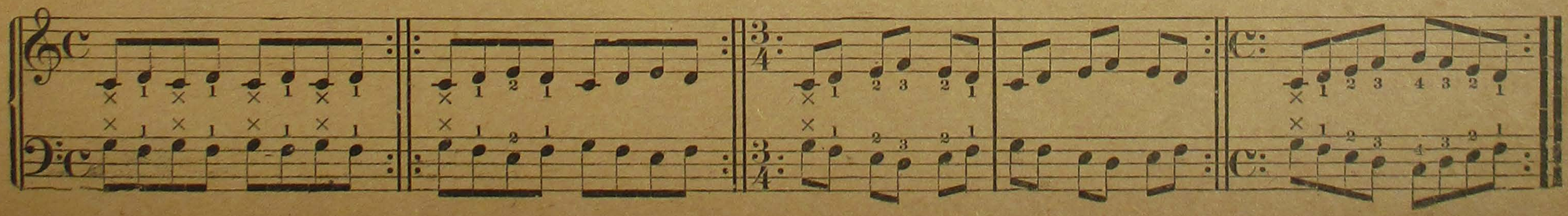
Count four to each measure.

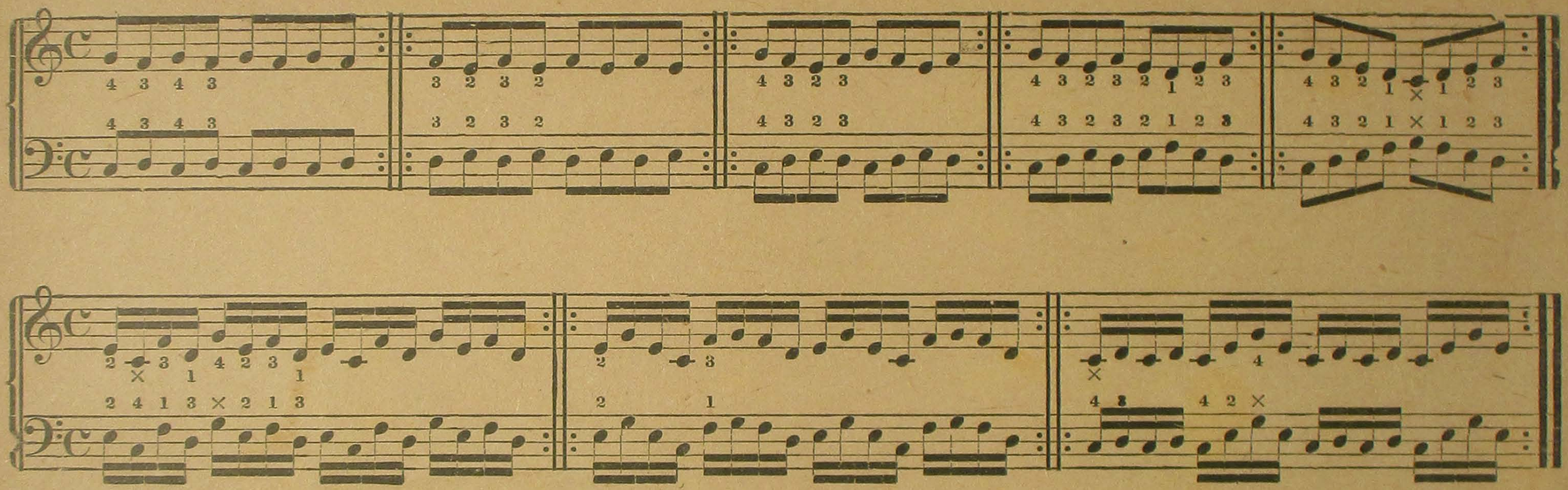




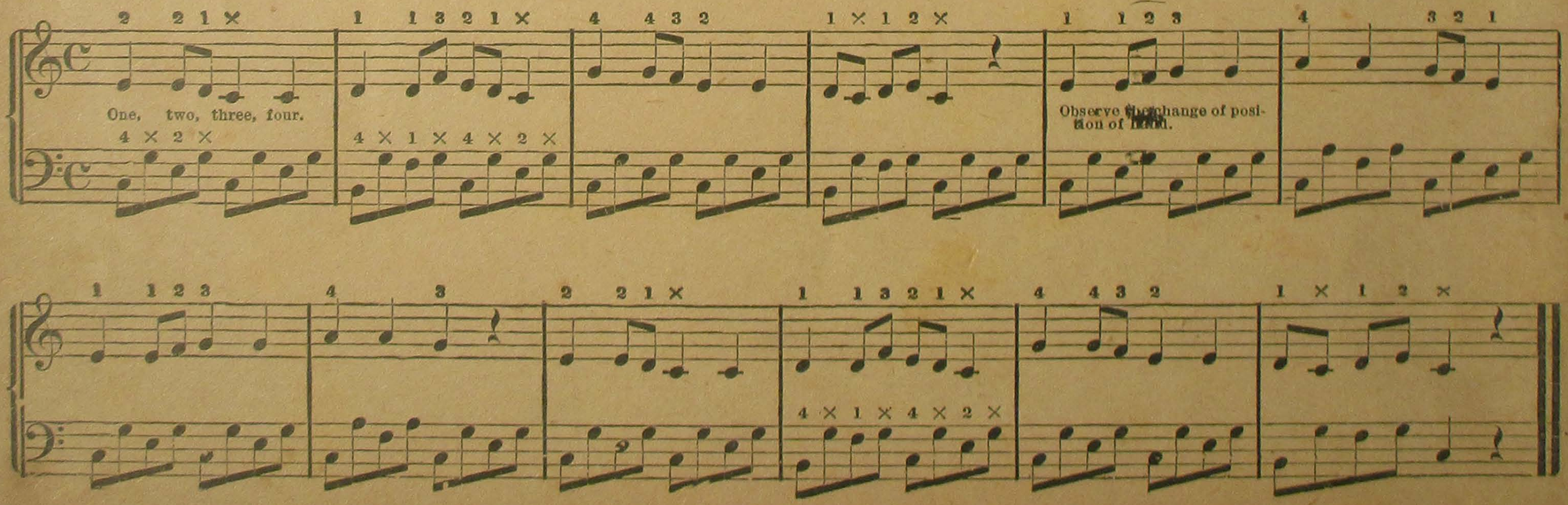
FIVE-FINGER EXERCISES.

You must strive to gain velocity of fingers, and to make them independent of each other. Your third and fourth fingers especially need attention because they are weak and refuse to move readily. Play these exercises first slow, then fast. Remember about the position of the hands and arms. Use both hands at the same time.

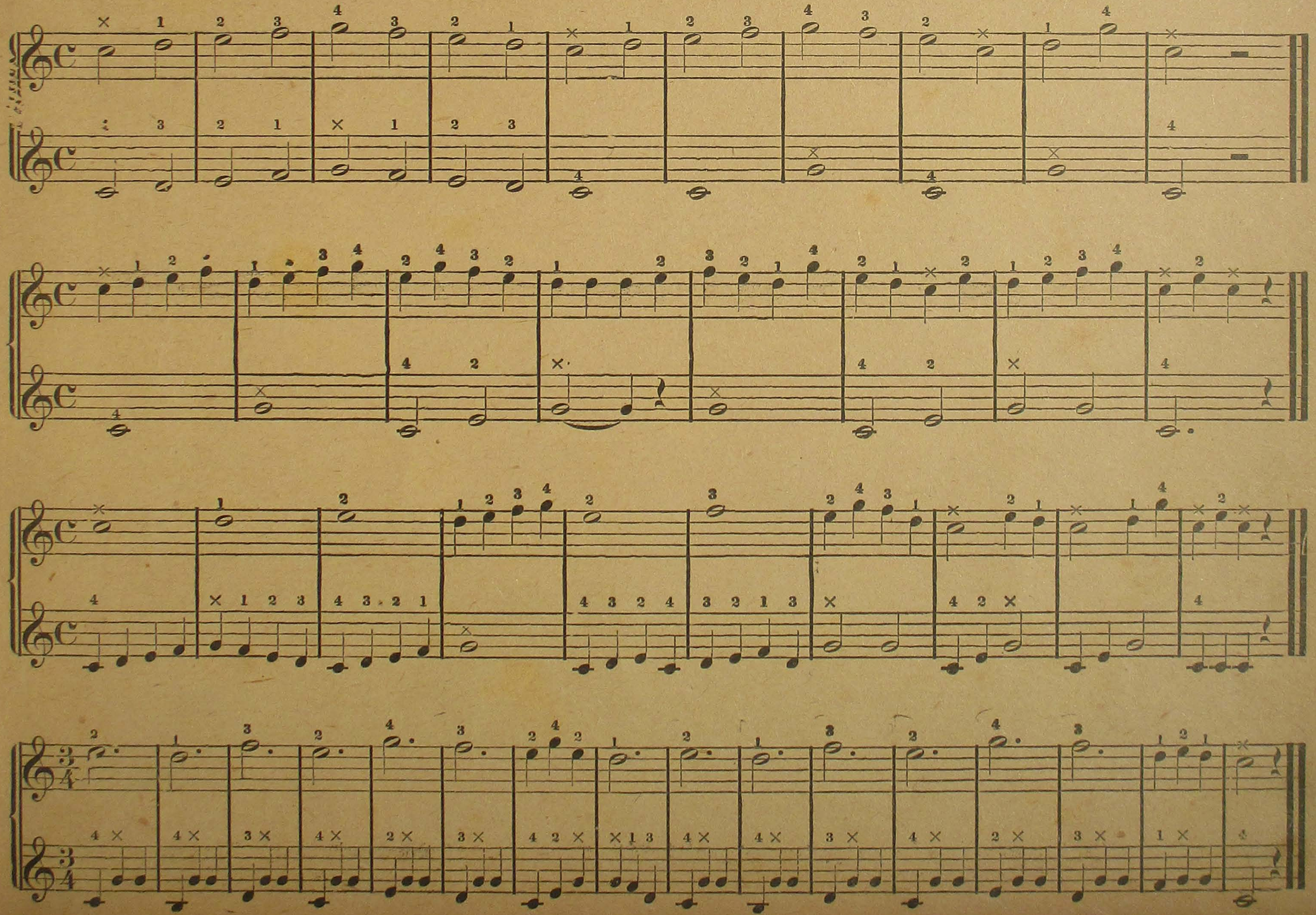




AMUSEMENT.



In the following exercises we use the Treble Clef for each hand. The fourth finger of the left hand is placed on middle C. You will observe that the hands and notes are just an octave apart in the first five measures.



USE OF THE SWELL.

The use of the *swell* should be carefully studied, for with its aid you may give much expression to your performance. After you know the notes thoroughly, and can play them correctly, then begin the use of the swell.

The sign < means *crescendo*, or *cres.*, a gradual increase of sound, and hence a gradual use of the swell.

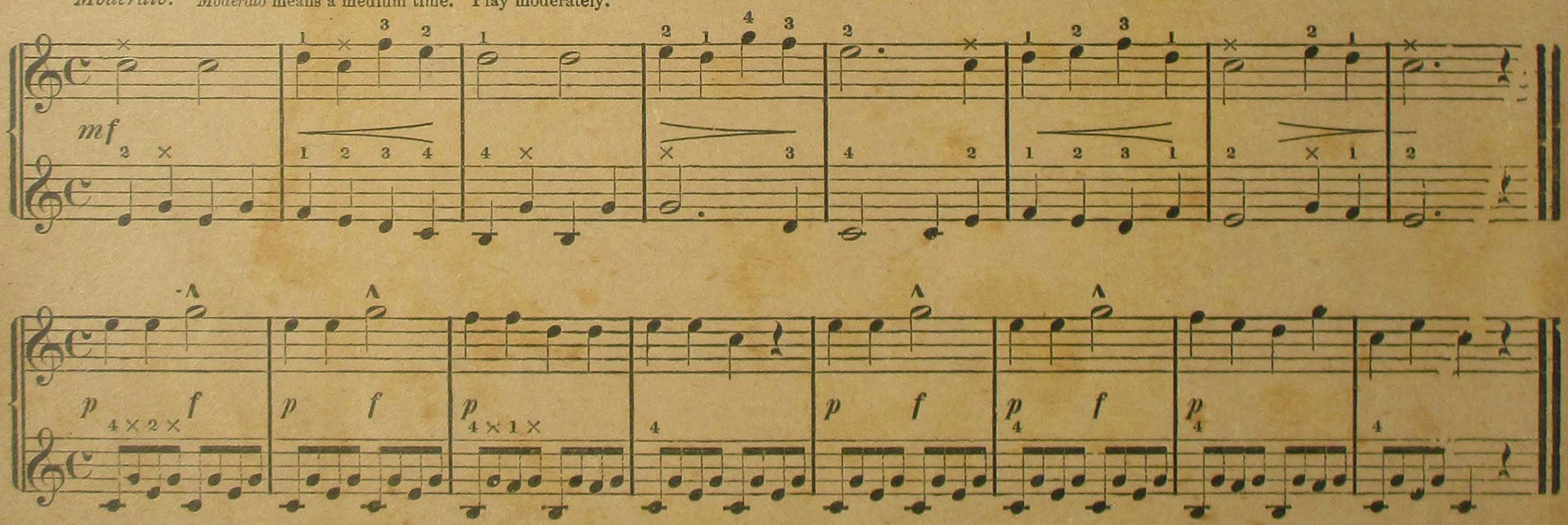
The sign > means *decrescendo* or *diminuendo*, *(dim.)*, which is a gradual decrease of sound, or getting softer, and hence a gradual closing of the swell.

A sign like this ∧ over a note or the letter *f*, indicates a sudden use of the swell. If the signs are followed by *p*, or *piano*, meaning soft, the swell should be suddenly discontinued.

The letter *f* means *forte*, loud; the letter *p* means *piano*, soft; *ff*, very loud; *pp*, very soft; *mf* means *mezzo-forte*, or a medium degree of sound

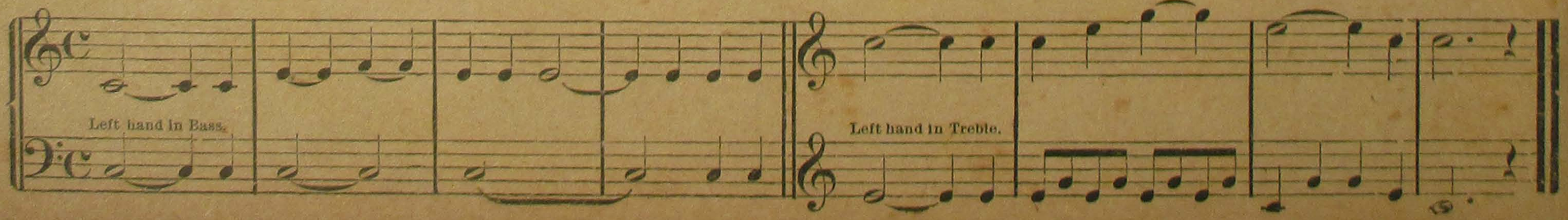
EXERCISES IN THE USE OF THE SWELL, AND MARKS OF EXPRESSION.

Moderato. *Moderato* means a medium time. Play moderately.



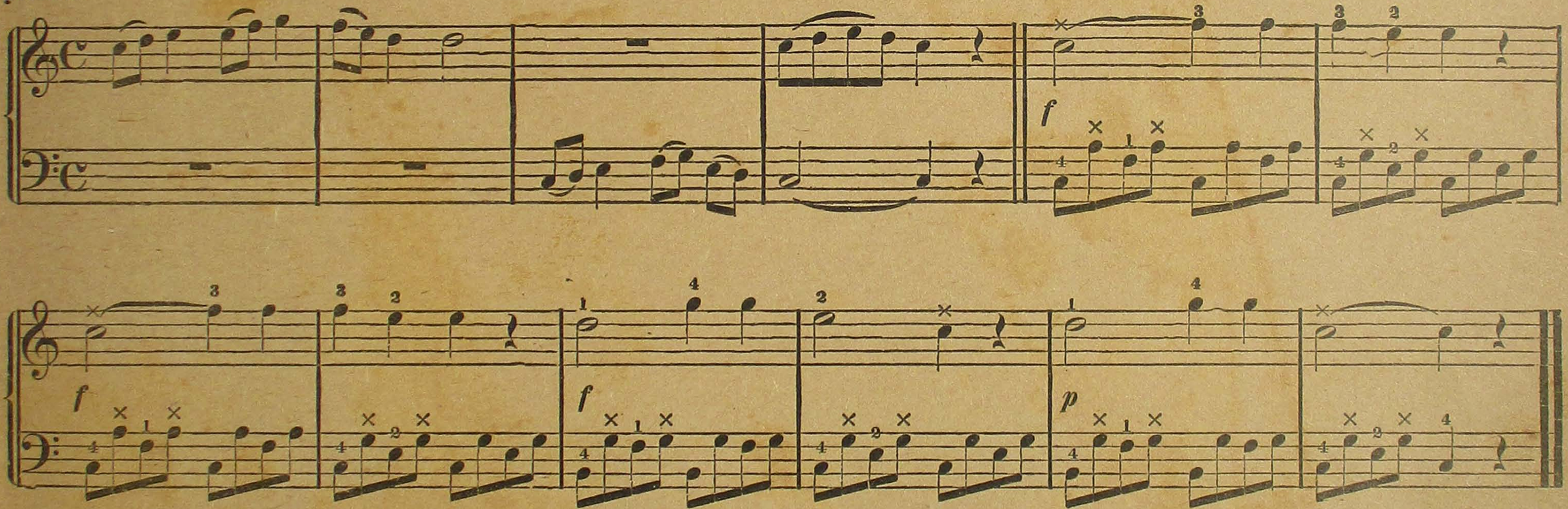
THE TIE.

A *Tie* ♩‿♩ or ♩‿♩ connecting two notes on the same degree of the staff signifies that the second note should not be struck.

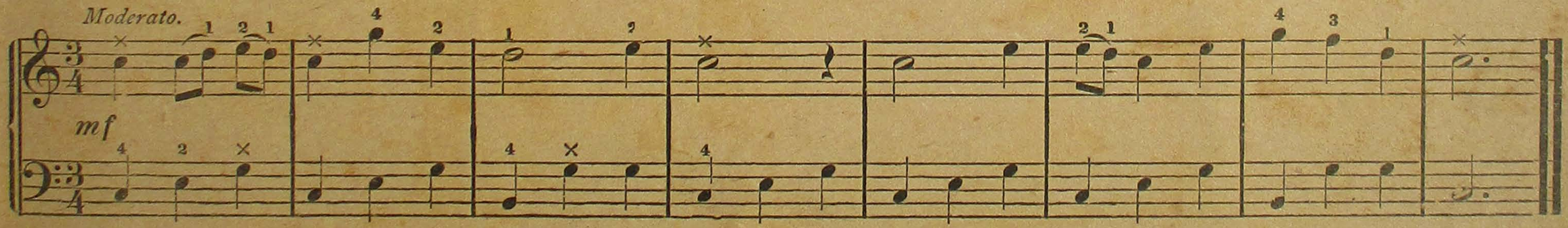


THE SLUR.

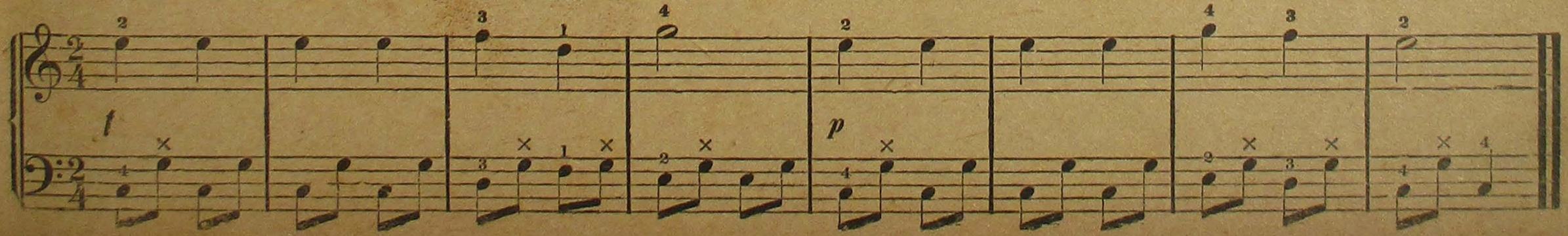
This sign ⁀ called a *slur*, placed over two or more notes upon different degrees, means that such notes should be linked as closely together as possible.

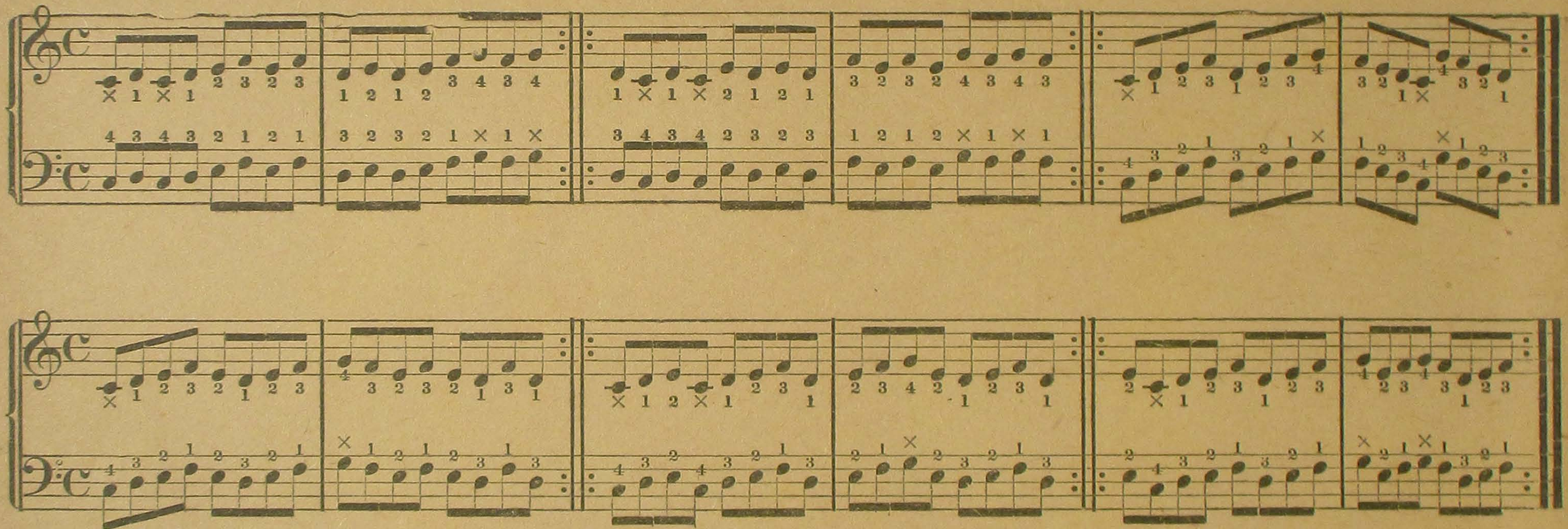


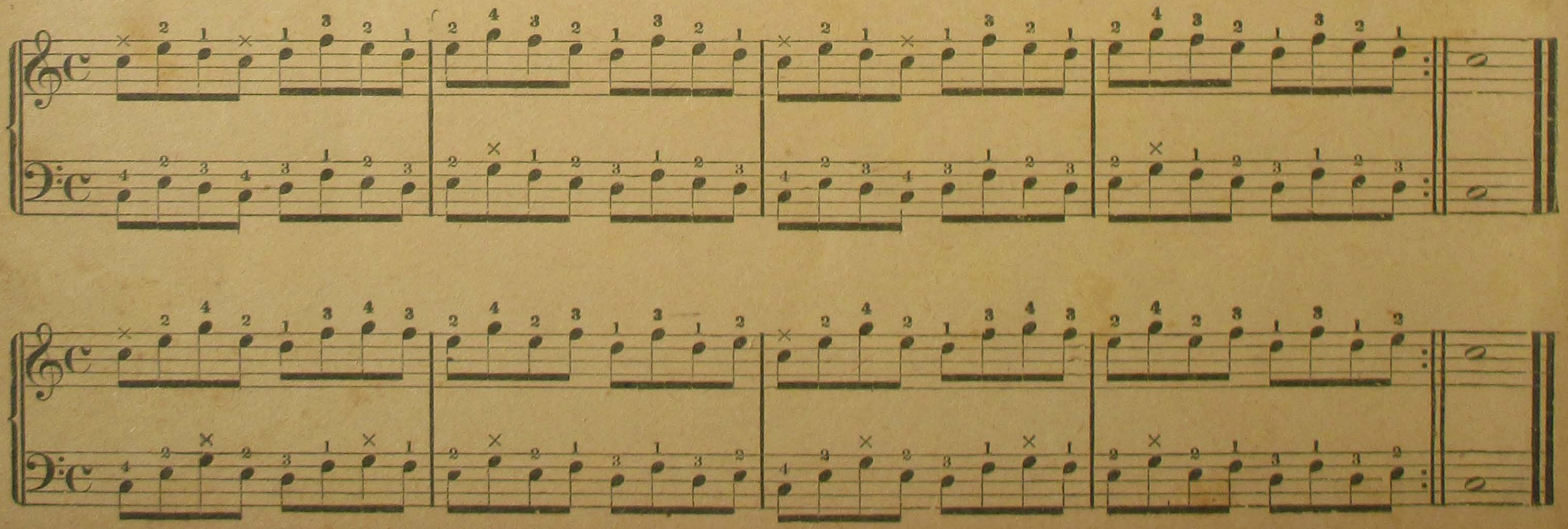
Moderato.



Allegro. *Allegro* means fast time. **Play it through once slowly; then in the time indicated.**

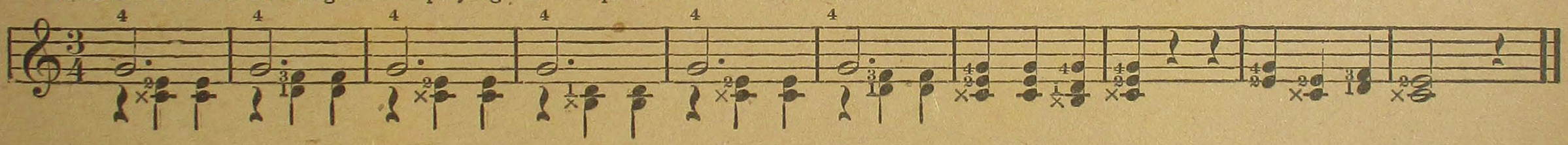




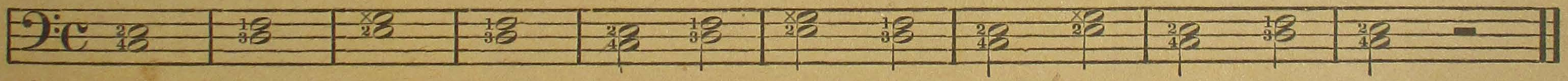


Exercises with double notes are very important to the young player. Play them until there is no hesitancy in placing the fingers on the correct keys. The following is for the right hand in the Treble.

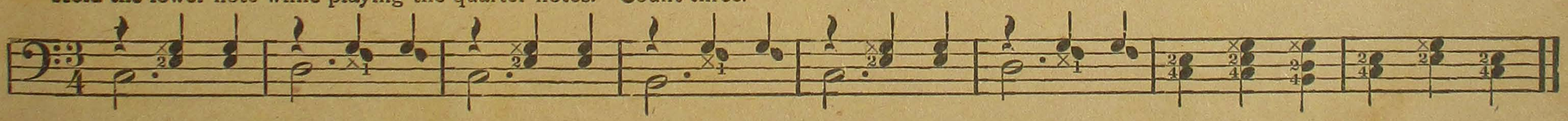
Hold the G with fourth finger while playing the two quarter notes. Count three.



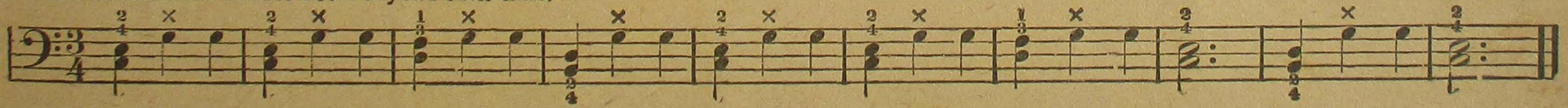
For the left hand.



Hold the lower note while playing the quarter notes. Count three.

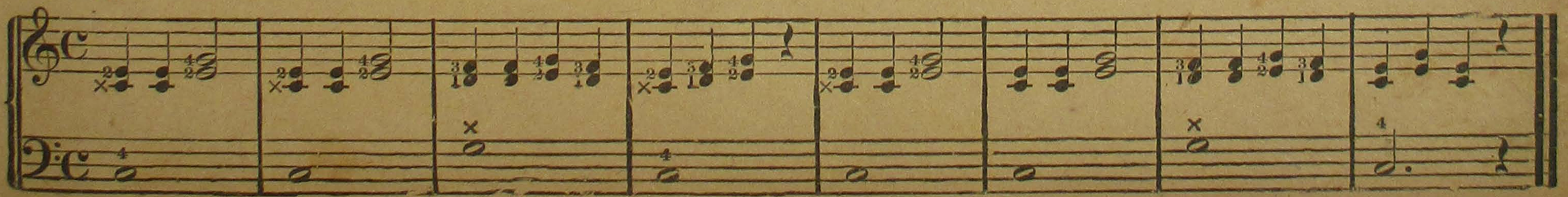


Do not hold the double notes beyond their time.



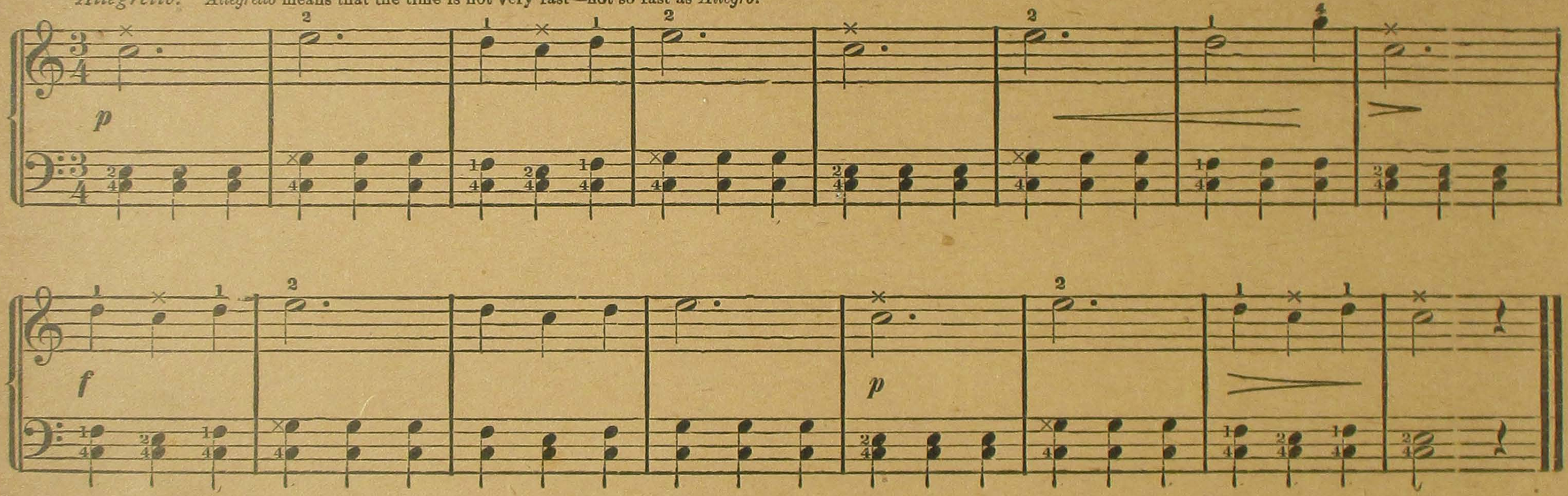
AMUSEMENT.

Slow.

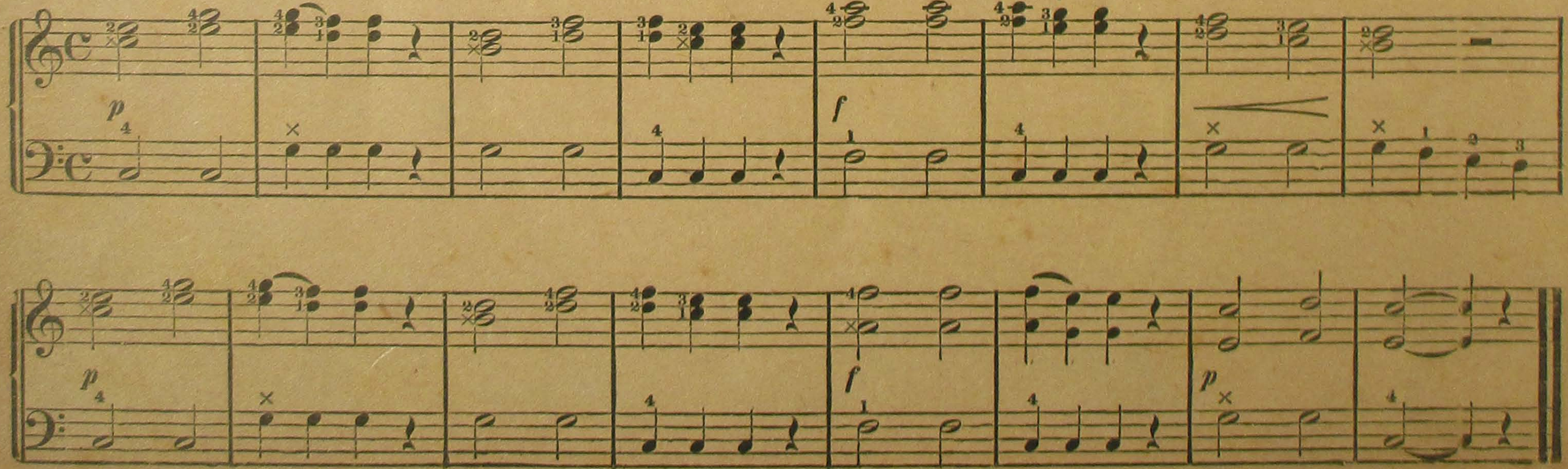


AMUSEMENT.

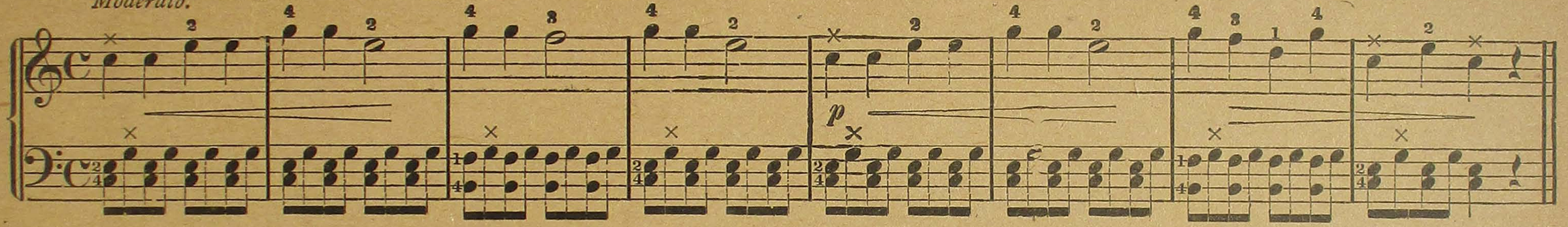
Allegretto. *Allegretto* means that the time is not very fast—not so fast as *Allegro*.



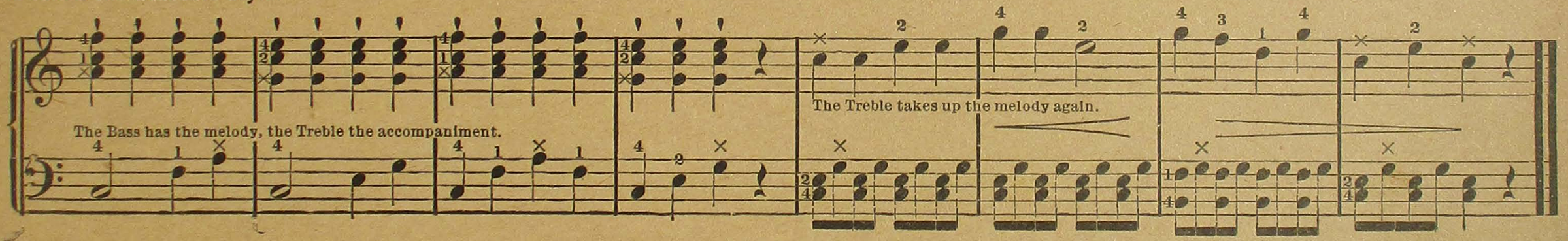
AMUSEMENT.



Moderato.

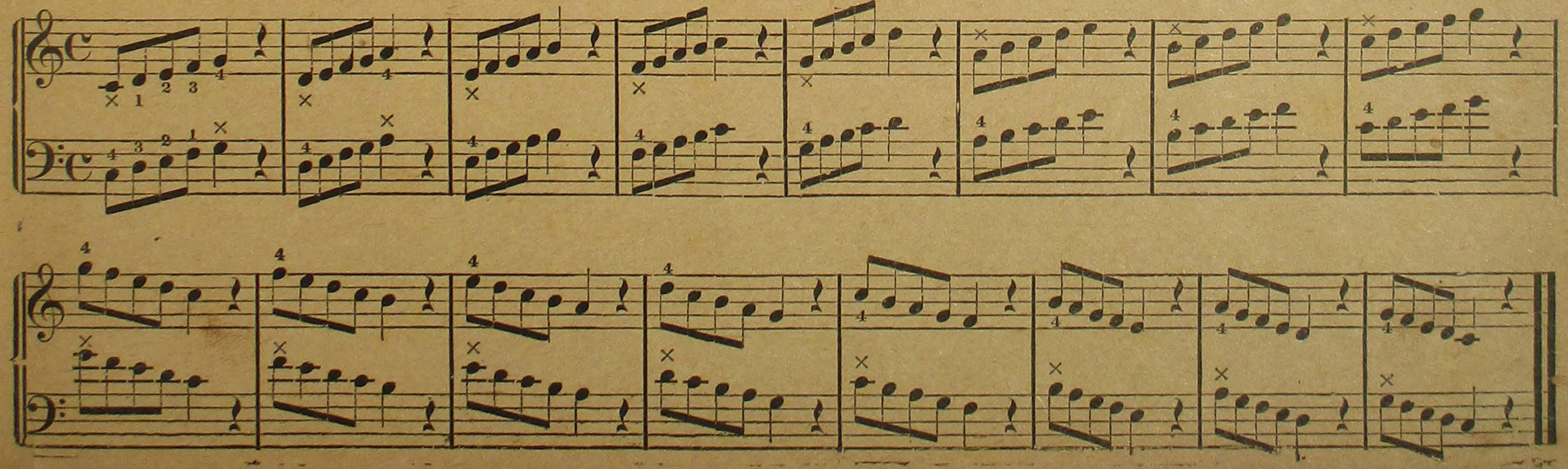


The dots over the chords signify that they (the chords) should be played short, as if there were a short rest between them. This kind of playing is called the Staccato style.

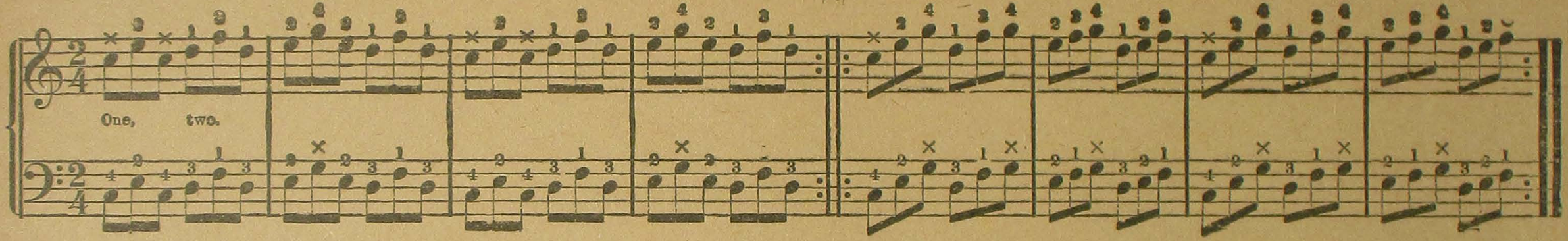


EXERCISE WITH THE HANDS MOVING.

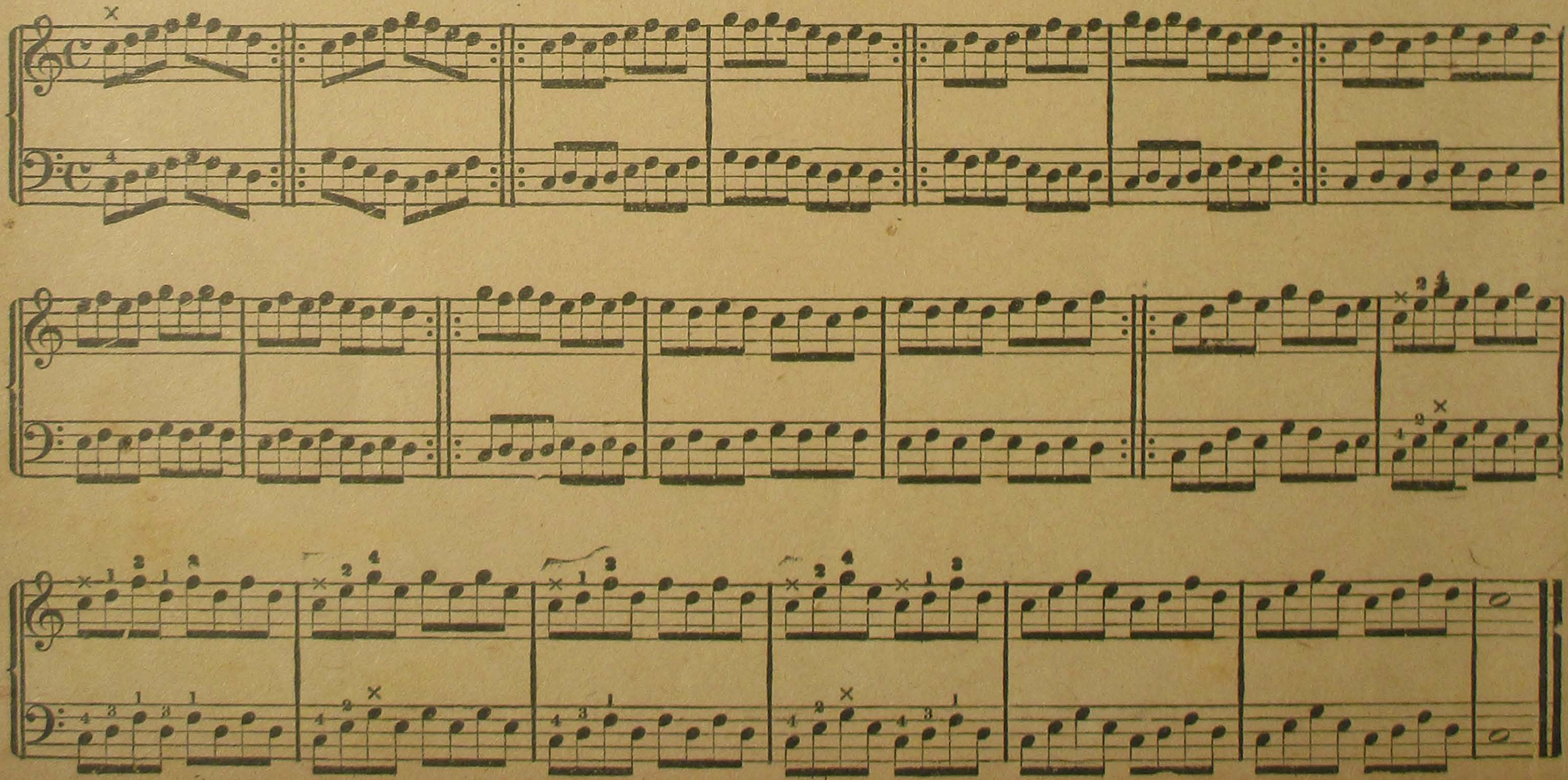
In the following exercise the hands move gradually forward, the thumb taking one note higher at the beginning of each measure, until it reaches an octave above the starting note; descending the fourth finger takes one note lower at each measure. At the rests after each fifth note, the hands must be lifted and held above the key-board.



EXERCISE IN TRIPLETS.



FIVE-FINGER EXERCISES.



ABOUT THE BLACK KEYS AND SHARPS AND FLATS.

That you might better understand the names of the white and the black keys, and also, that you might know where to find the key for each note, we here give you the entire key-board, with all the names of the keys and the notes which represent them upon the staff. The distance from one key to another is called a half step, or a half tone.

A Sharp (♯) is a sign, which, if placed before a note *raises* it one half step. Put your finger upon C; if we put a sharp before it, we have to play the next black key above, which is a half step higher than C, and which is called C-sharp. Show me now D-sharp, F-sharp, G-sharp and A-sharp.

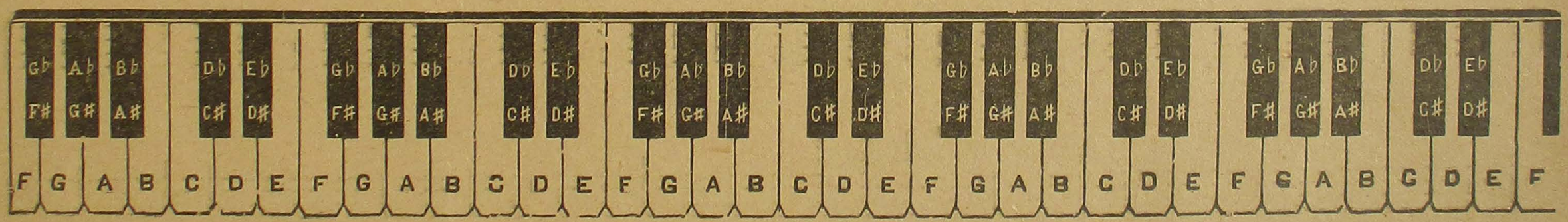
A Flat (♭) is a sign, which, if placed before a note *lowers* it one half step. Put your finger upon B; if we put a flat before it, we have to play the next black key below B, which is B-flat. Show your teacher where D-flat, E-flat, A-flat and G-flat are.

If the next key above the one which is sharped, or below the one which is flatted, is a white key, then take *it*. Thus: B-sharp would be C, E-sharp would be F, C-flat would be B, and F-flat would be E.

If you play C-sharp and then D-flat you will observe that both are represented by one and the same black key. Every black key has two names, one which it derives from the white key below by adding the word sharp, and one which it derives from the next white key above by adding the word flat. Tell the two names of every black key.

This sign (♮) is called the Natural sign. It counteracts both sharps and flats, and restores the note which has been raised or lowered to its natural condition.

A natural sign placed at the beginning of a line, or a part of music, effects all the notes of the same name as the one upon the degree on which the natural sign is placed. A natural sign which accidentally occurs in a measure only effects the measure.

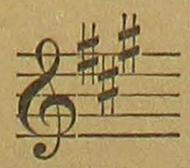


Sharps or Flats placed at the beginning of a piece of music effect all notes that are on the same degree as the sharps or flats. Thus is indicated the "Key" in which a piece of music is written. These are called the "Signatures."

Key of C.
No sharps or flats.

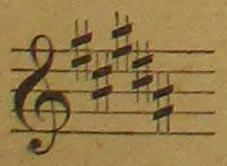
Key of G.
Every F is made sharp.

Key of D.
Every F and C made sharp.

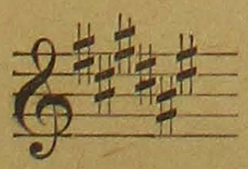


Key of A.
Every F, G and C made sharp.

Key of E.
Every F, G, C and D made sharp.



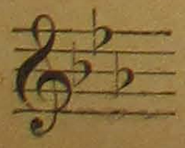
Key of B.
Every F, G, C, D and A made sharp.



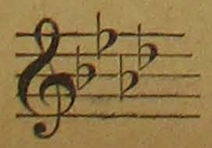
Key of F-sharp.
Every F, G, C, D, A and E made sharp.

Key of F.
Every B made flat.

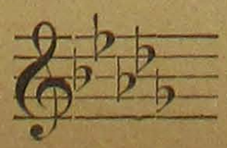
Key of B-flat.
Every B and E made flat.



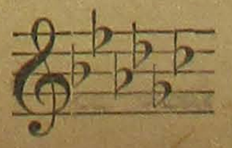
Key of E-flat.
Every B, E and A made flat.



Key of A-flat.
Every A, B, D and E made flat.



Key of D-flat.
Every G, A, B, D and E made flat.



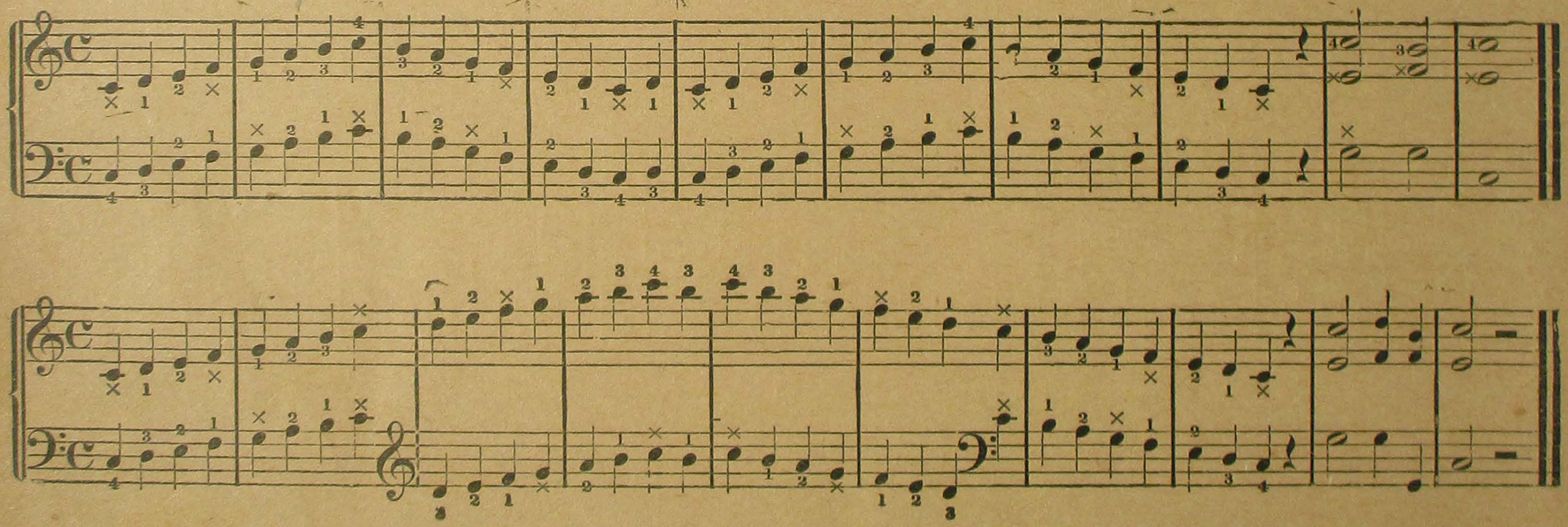
Key of G-flat.
Every G, A, B, C, D and E made flat. Same as Key of F-sharp.

THE SCALES.

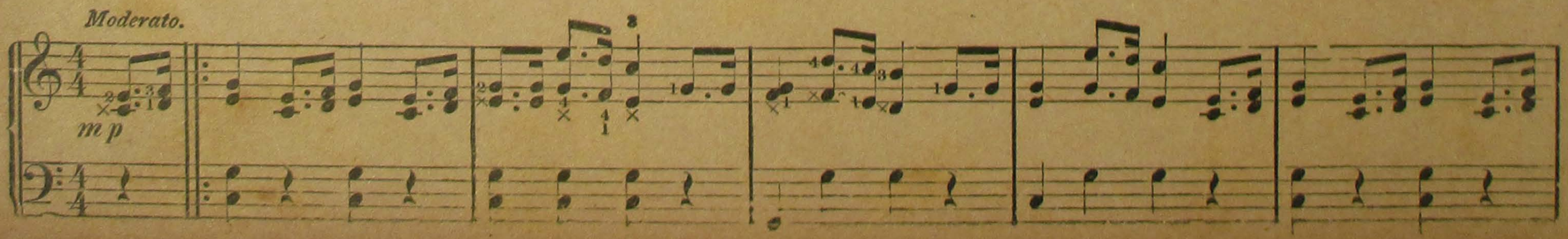
There are three kinds of scales which are of any practical value to you, and which you are expected to study. We will begin with the Major scale. As melodies and passages in music consist of portions of the scales, it is of the utmost importance, that, in order to become a smooth player, you should learn to play these scales in all the various keys. Observe the fingering. The right hand puts the thumb under the second finger at F, and the left hand puts the second finger over the thumb at G. Observe that the two second fingers always come at the same time into use.

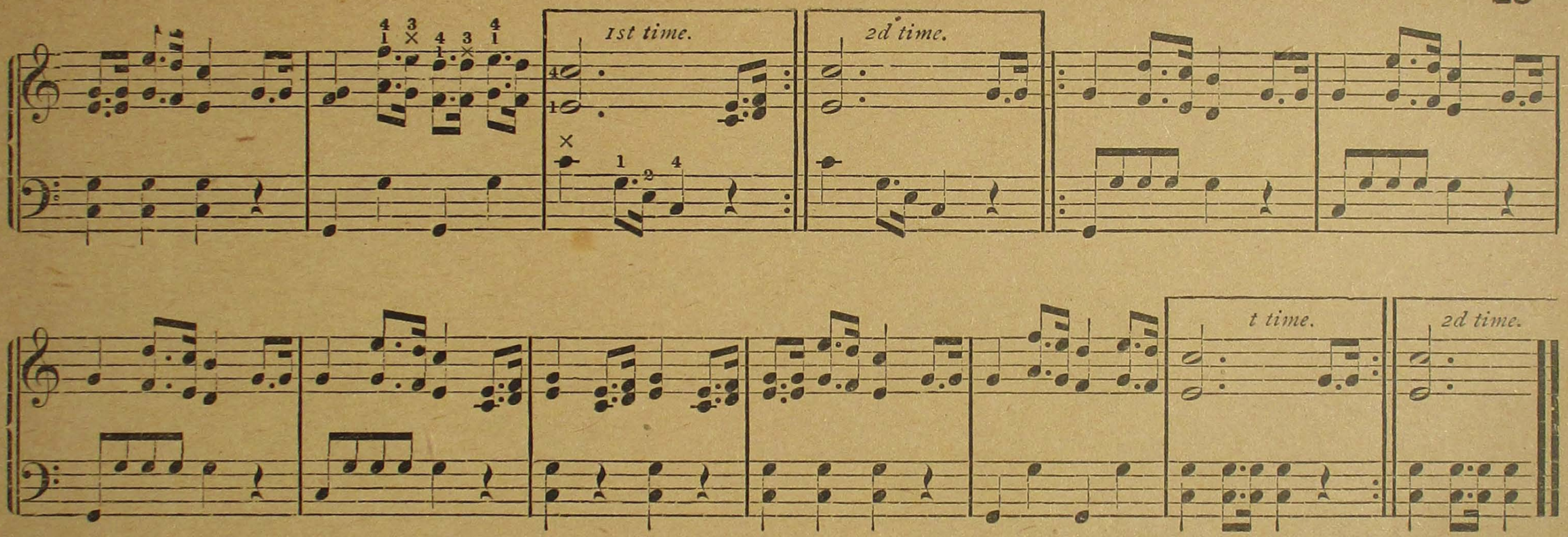
Practice this scale thoroughly, so that you can make the changes mentioned, without any interruption. First play slow, then fast. Keep hands and arms as still as possible, making the fingers do the work. This scale has neither sharps nor flats. The Key of C Major never has any sharps or flats.

SCALE IN THE KEY OF C MAJOR.

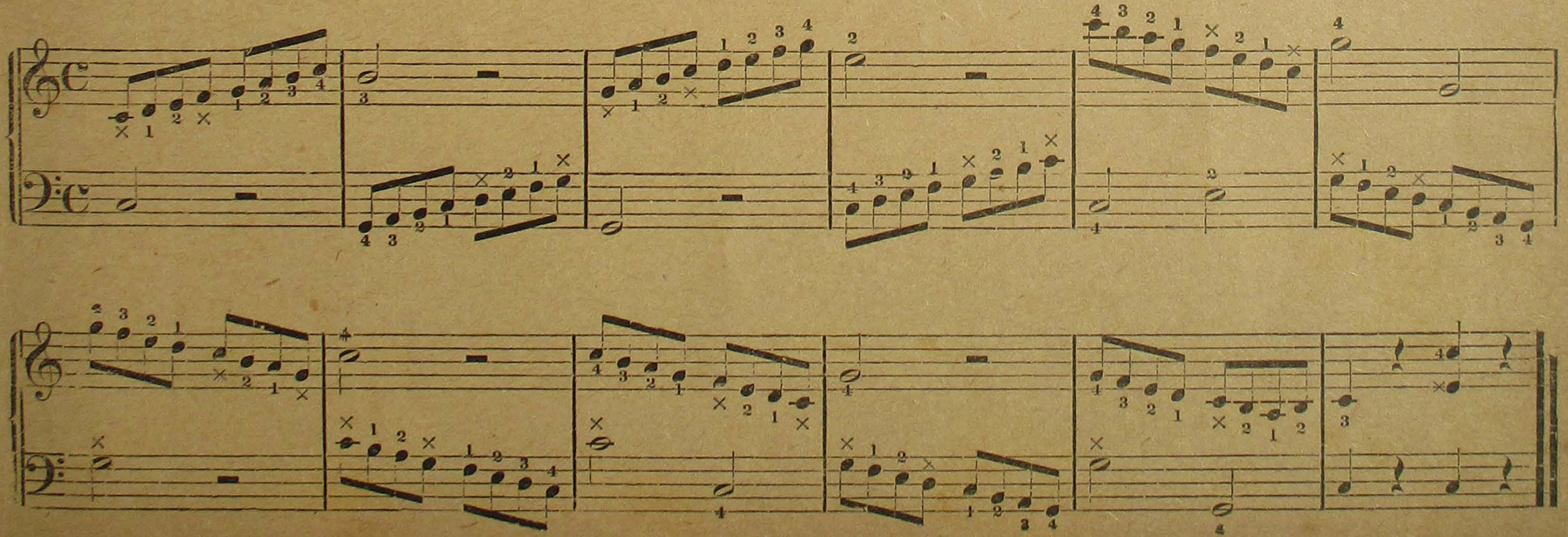


AMUSEMENT.



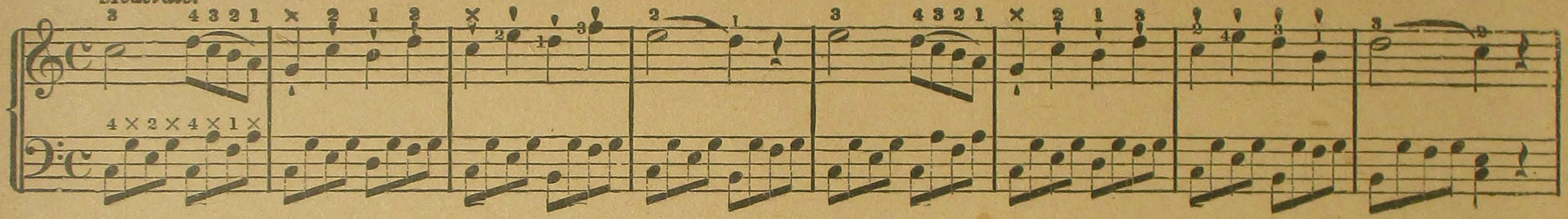


EXERCISE.

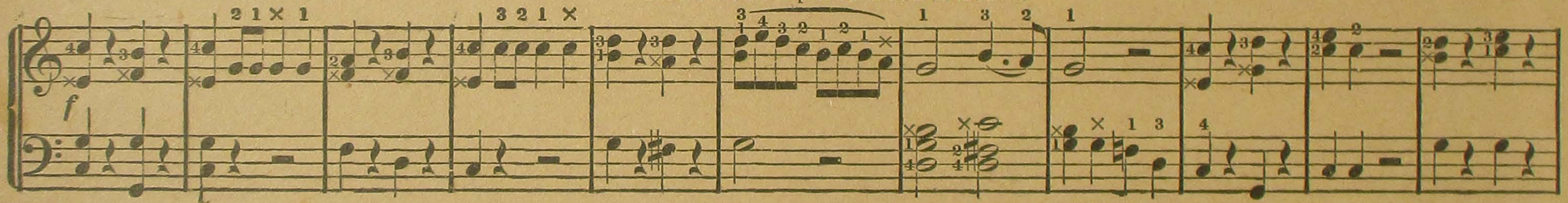


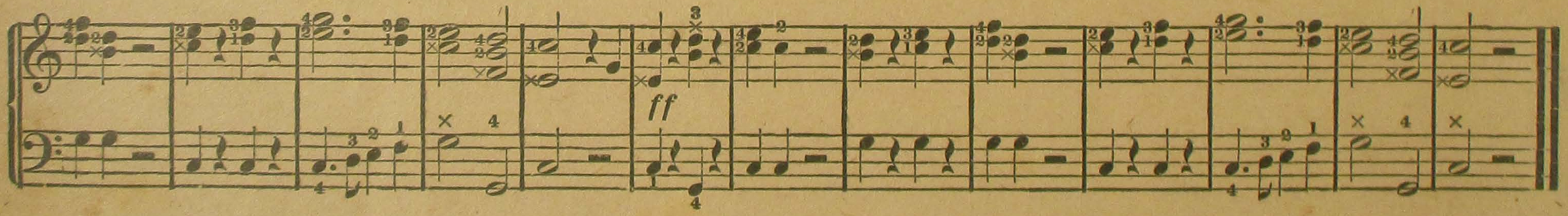
AMUSEMENT.

Moderato.



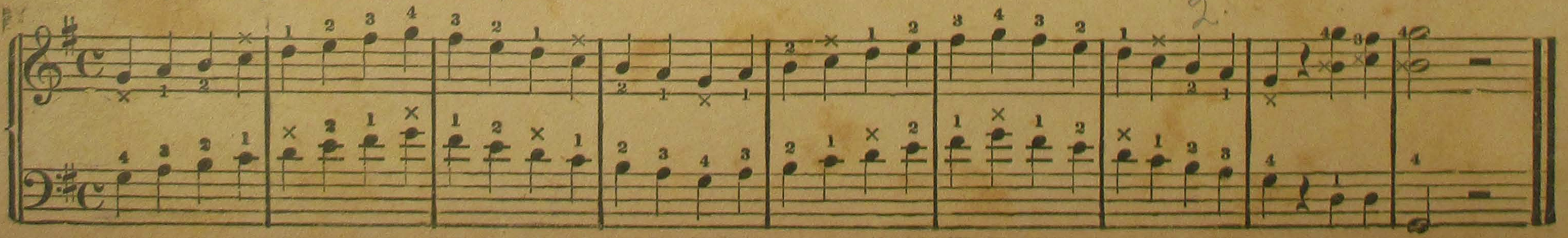
Observe the F-sharp and F-natural in the Bass.

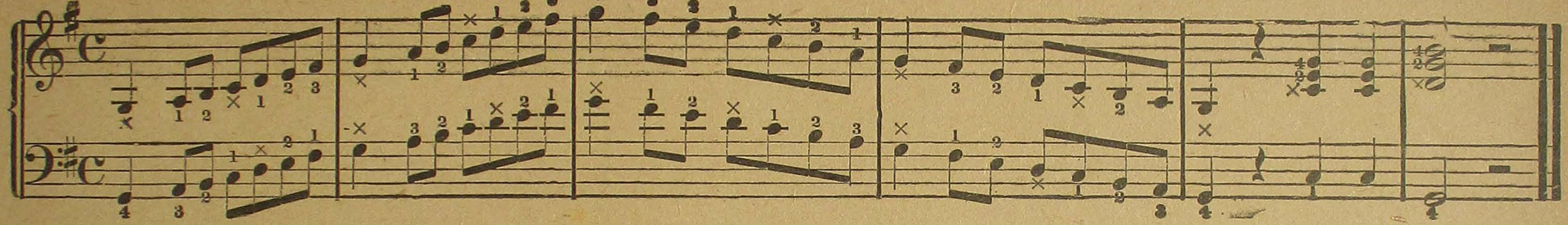




SCALE OF G MAJOR.

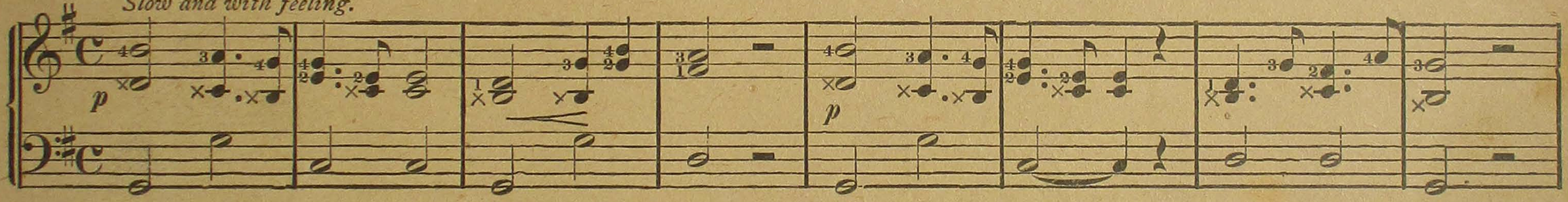
The rules of fingering are the same in this scale as they were in the C scale. Be careful not to wave the arms when you play the scale, especially not when you strike the sharp key. A sharp being now placed at the beginning of the scale or the amusements, all F's, no matter where they are placed, are sharped. Play this scale at first slow, then faster.

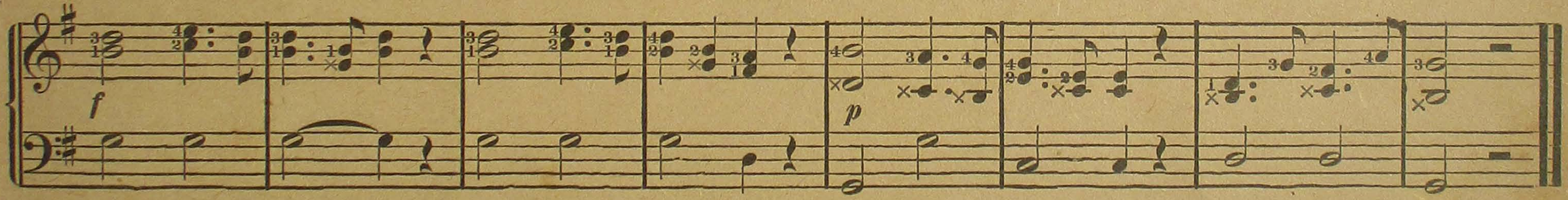




HYMN.

Slow and with feeling.

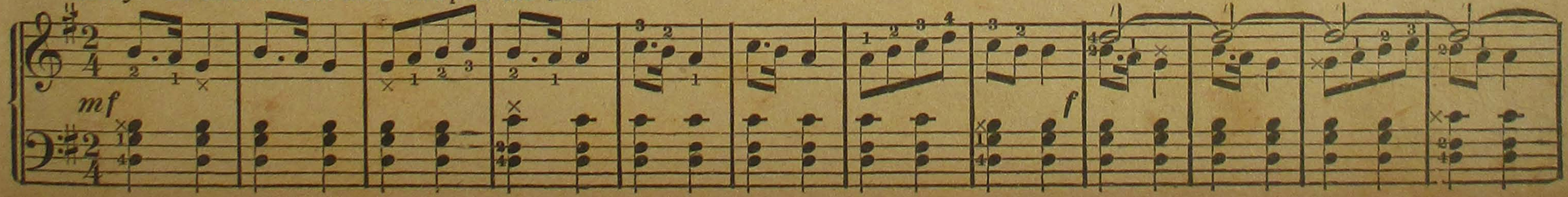




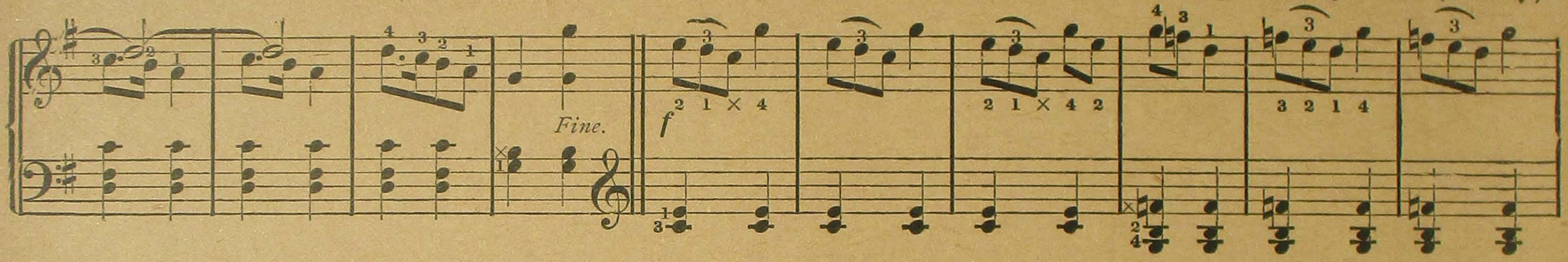
In order to enable you to distinguish triplets more readily, they are always supplied with the figure 3 and a tie. In the following amusement, observe the triplets in the second part, or three eighth notes to one quarter note. At the end of this amusement, you observe the words *Da Capo*, which mean that you should begin the piece from the beginning again, and end when you reach the place marked *Fine*. Observe also the dotted eighth notes. Play this lesson slow. Learn to produce the dotted notes well, and also to play the triplets in good time and smoothly. Gradually get the time faster. Whenever you get to any place which requires you to play it slow, you may be sure you are not prepared, as yet, to play the piece in fast time, and had better play it slow again. Slow and careful practice is the very best element of your success. Study this piece until you can play it fast, and without any stopping.

AMUSEMENT.

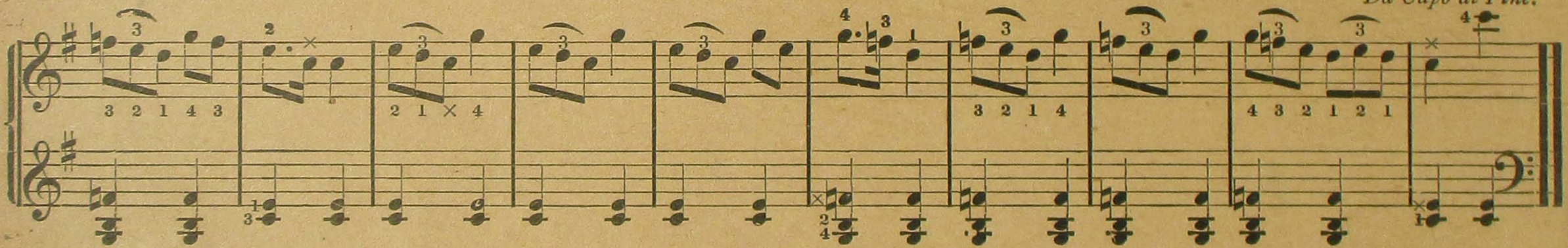
Lively. Be careful about the F-sharp in the Bass.



Observe the natural which gives F its original sound. (White key.)

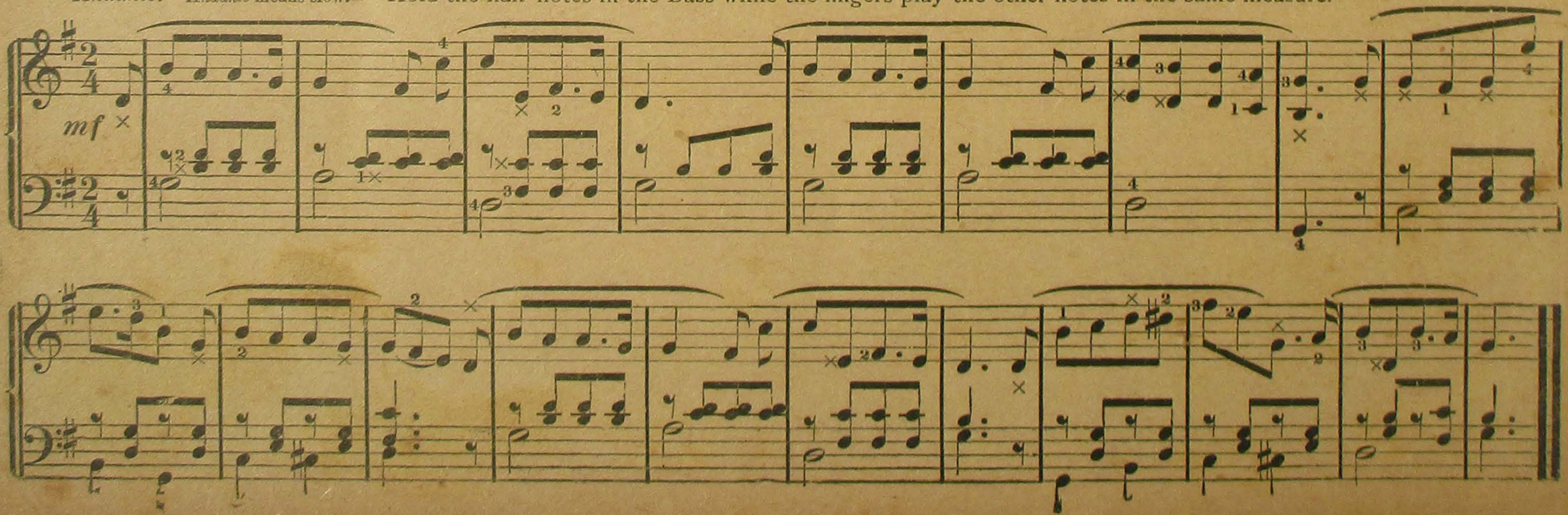


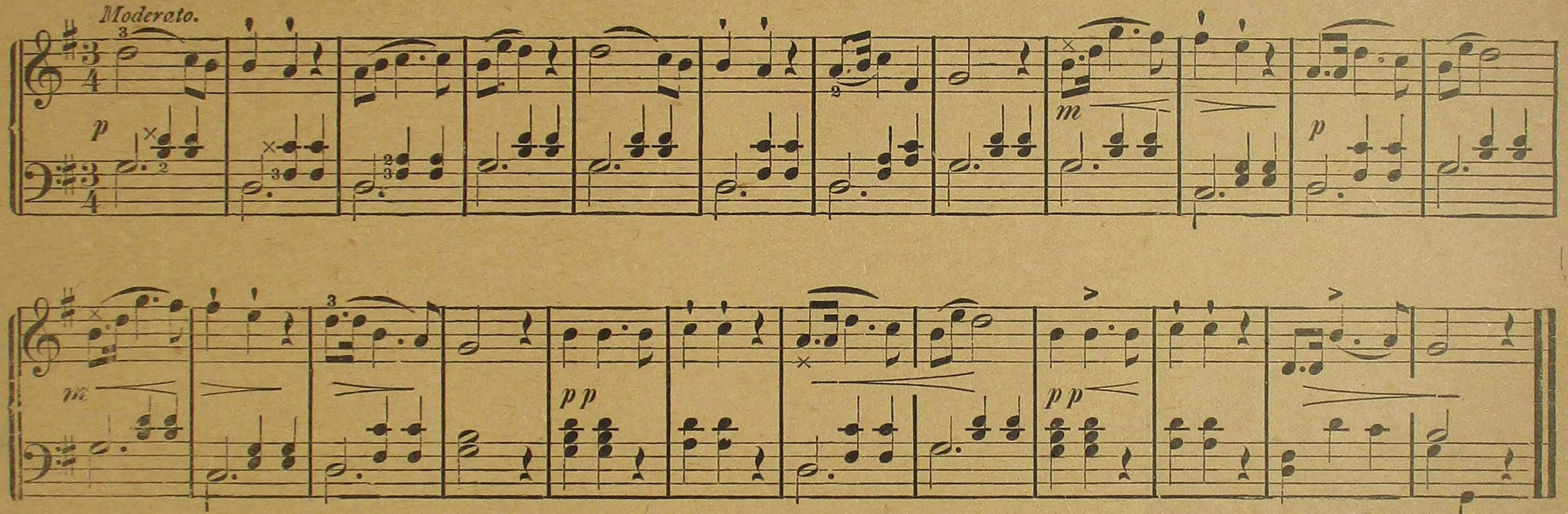
Da Capo al Fine.



AMUSEMENT.

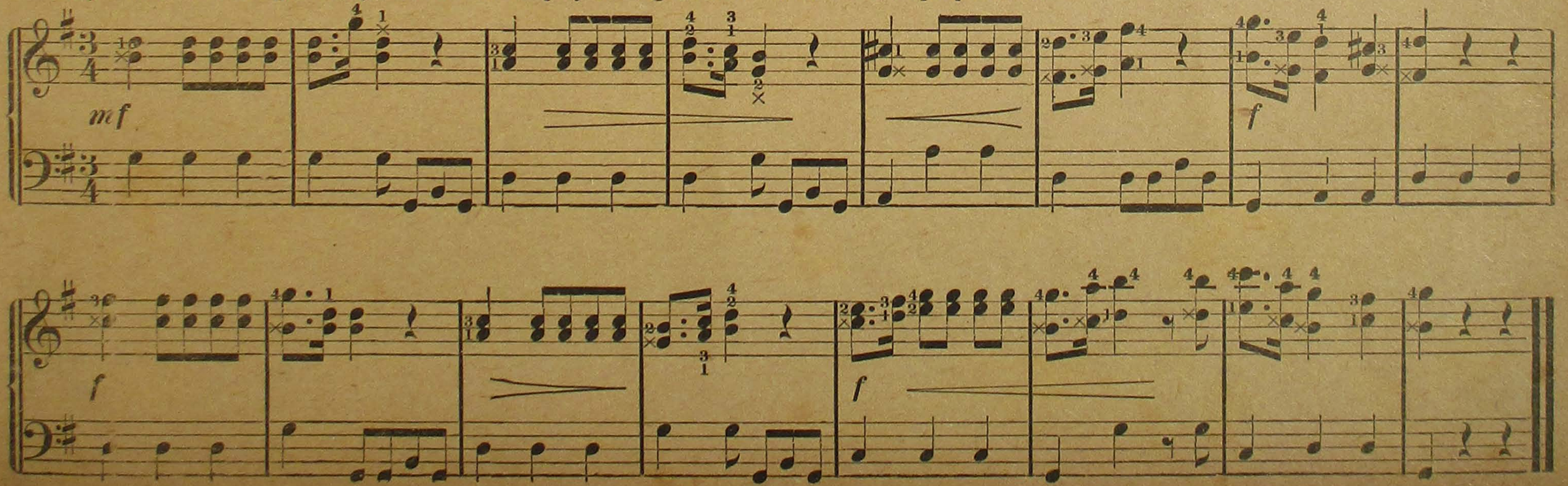
Andante. *Andante* means slow. Hold the half notes in the Bass while the fingers play the other notes in the same measure.



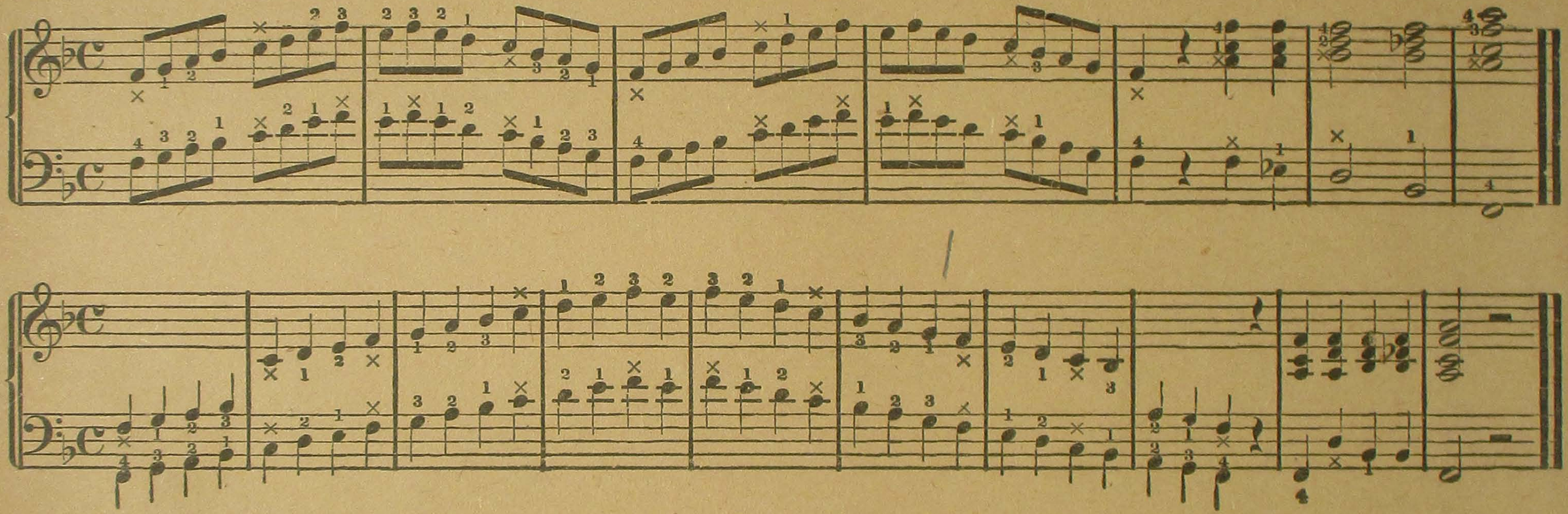


EXERCISE.

Play rather slow and gracefully. Be careful to play the eighth notes in the Bass in proper time.

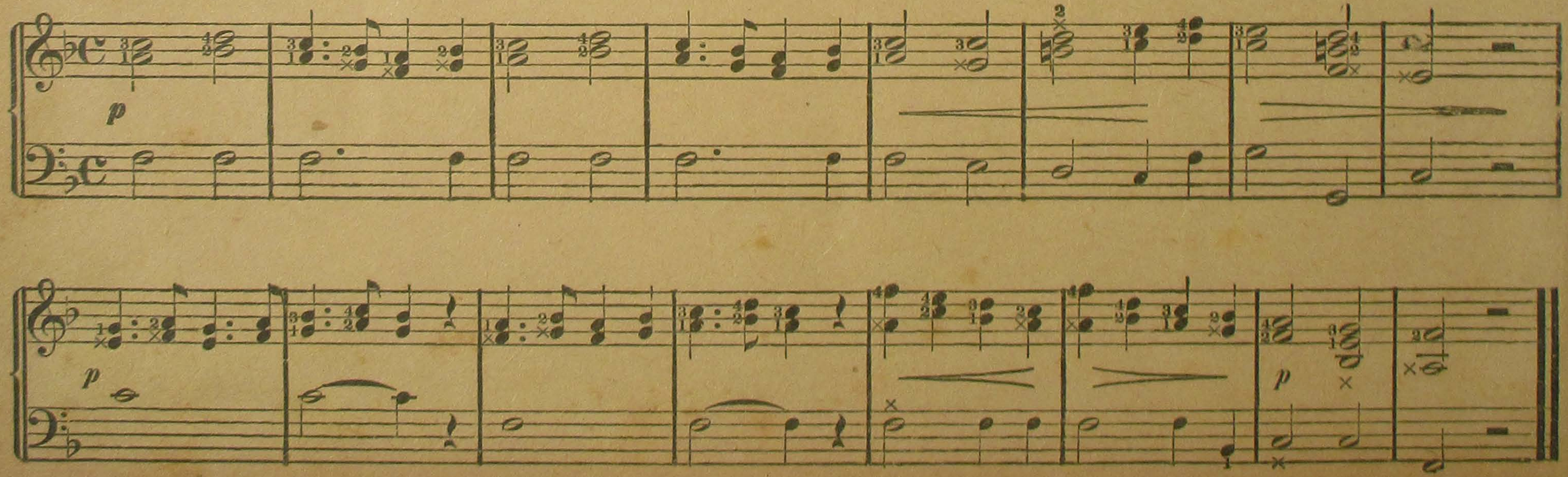


SCALE IN F MAJOR. EVERY B IS FLAT.

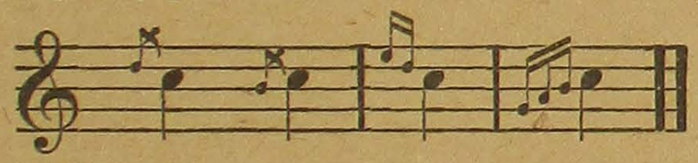


AMUSEMENT.

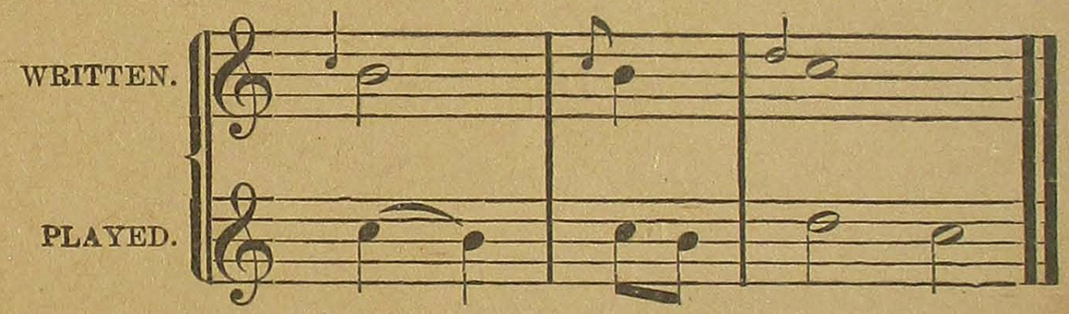
This sign 𝄐 indicates that the note or chord is to be prolonged, at the will of the player. Give the notes their full value.



The Grace notes or Appoggiaturas are embellishments. They are notes added to the melody which do not belong to it, but which make it more graceful and impressive. The Appoggiatura or Grace note always deducts or takes its value from the note to which it is attached, hence, when counting together the various notes in a bar, a Grace note or Appoggiatura cannot be counted in, hence it is not included in the regular beats of a measure. There are two kinds of Appoggiaturas, viz: the short and the long. The short Appoggiatura consists of one or several small notes, which are always quickly played, as for example:



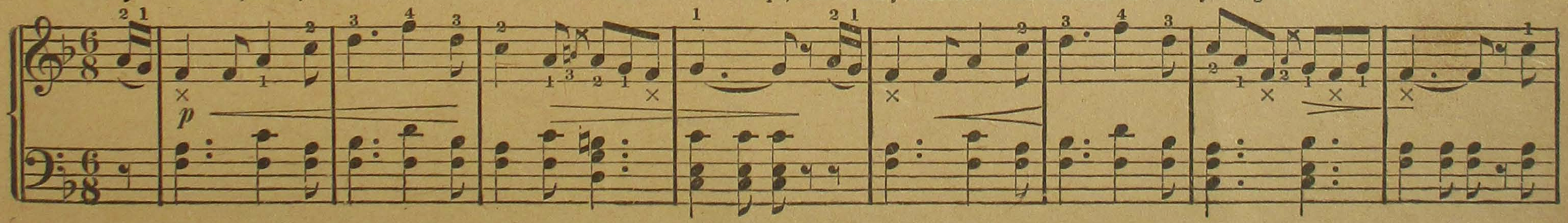
The long Appoggiatura is a single note, which, unlike the short Appoggiatura, forms a par of the melody, and its value is, in all cases, settled by the succeeding note, inasmuch as it always borrows half of its length. While the short Appoggiatura has a line or a stroke through it, the long Appoggiatura has not.

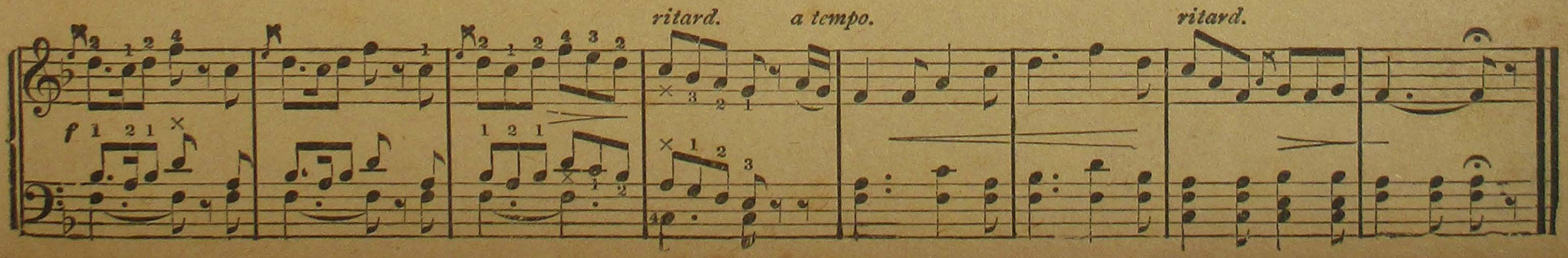


Observe the Grace notes in the following exercise. Always play them with that Bass note, or that part of the accompaniment which corresponds with that note to which the grace note belongs.

EXERCISE.

Gently. *Ritard*, or *rit.*, means that the movement should become slower. *A tempo*, means that you should resume the time in which you began.

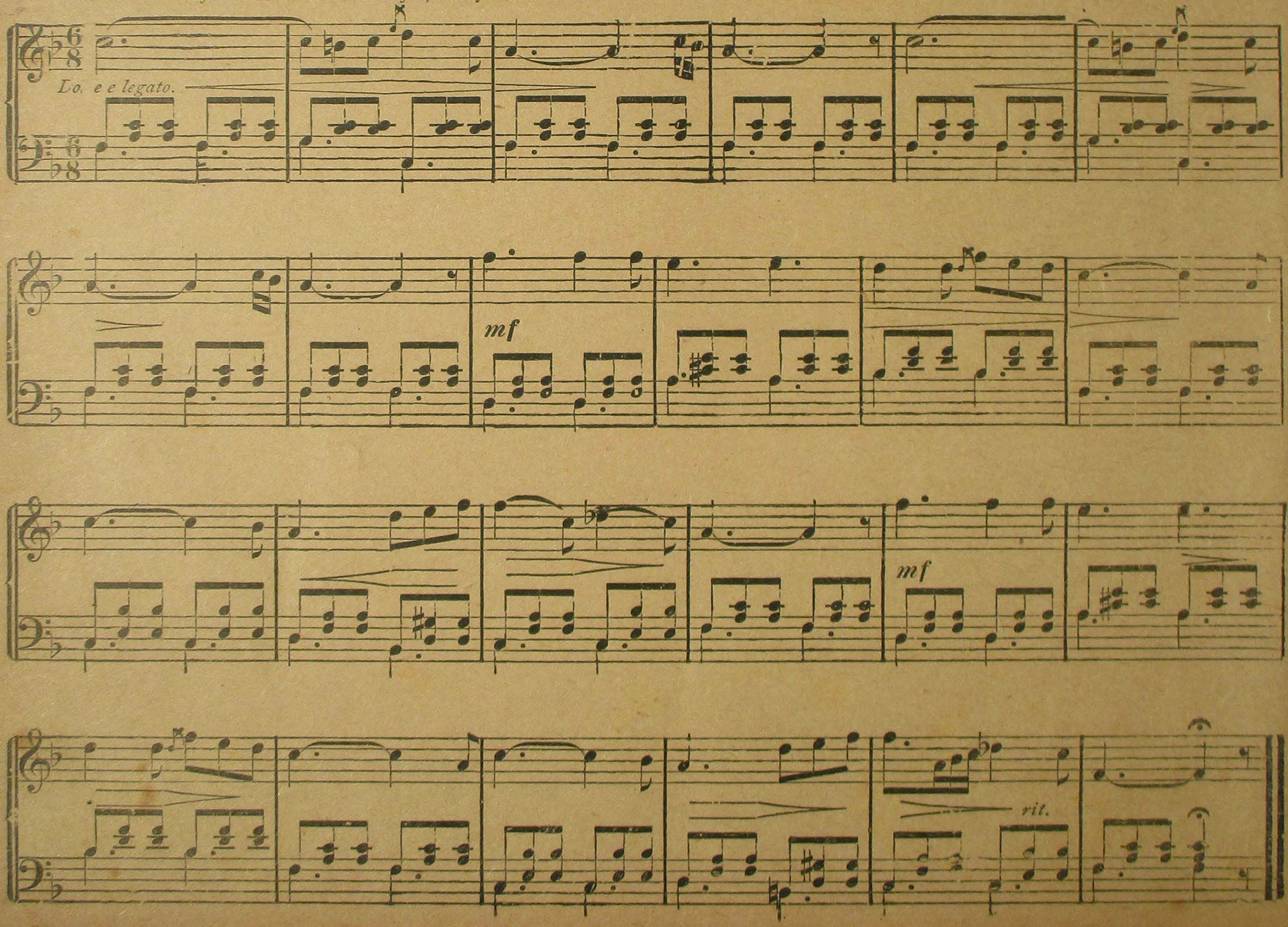




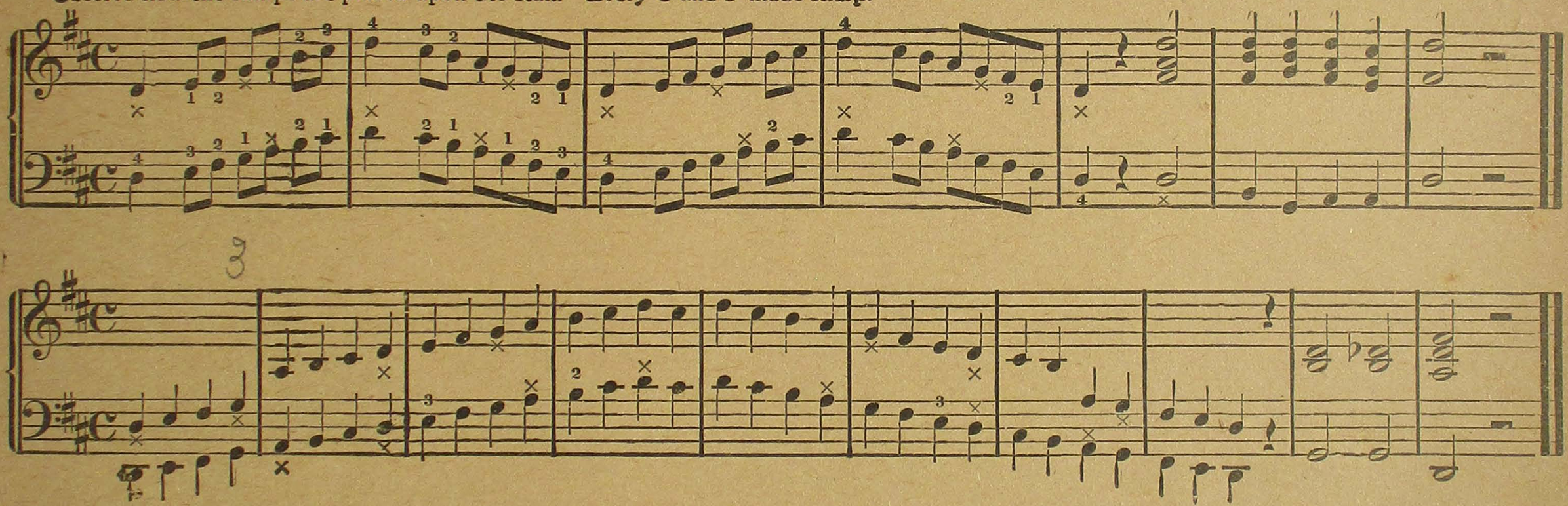
AH! CHE LA MORTE.

Arranged from VERDI

Andante. *Legato* means smooth. *Dolce e legato,* sweetly and smoothly.

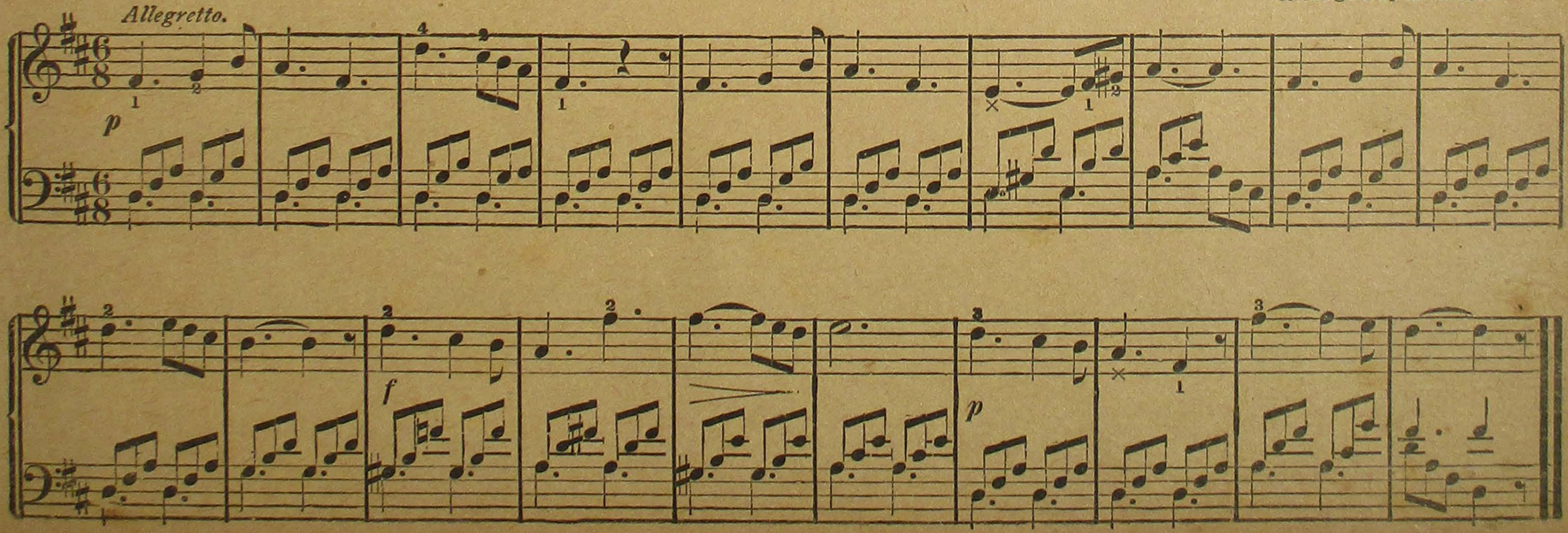


Observe how the sharps are placed upon the staff. Every C and F made sharp.



WHISPER IT SOFTLY.

Arranged by E. MACK.

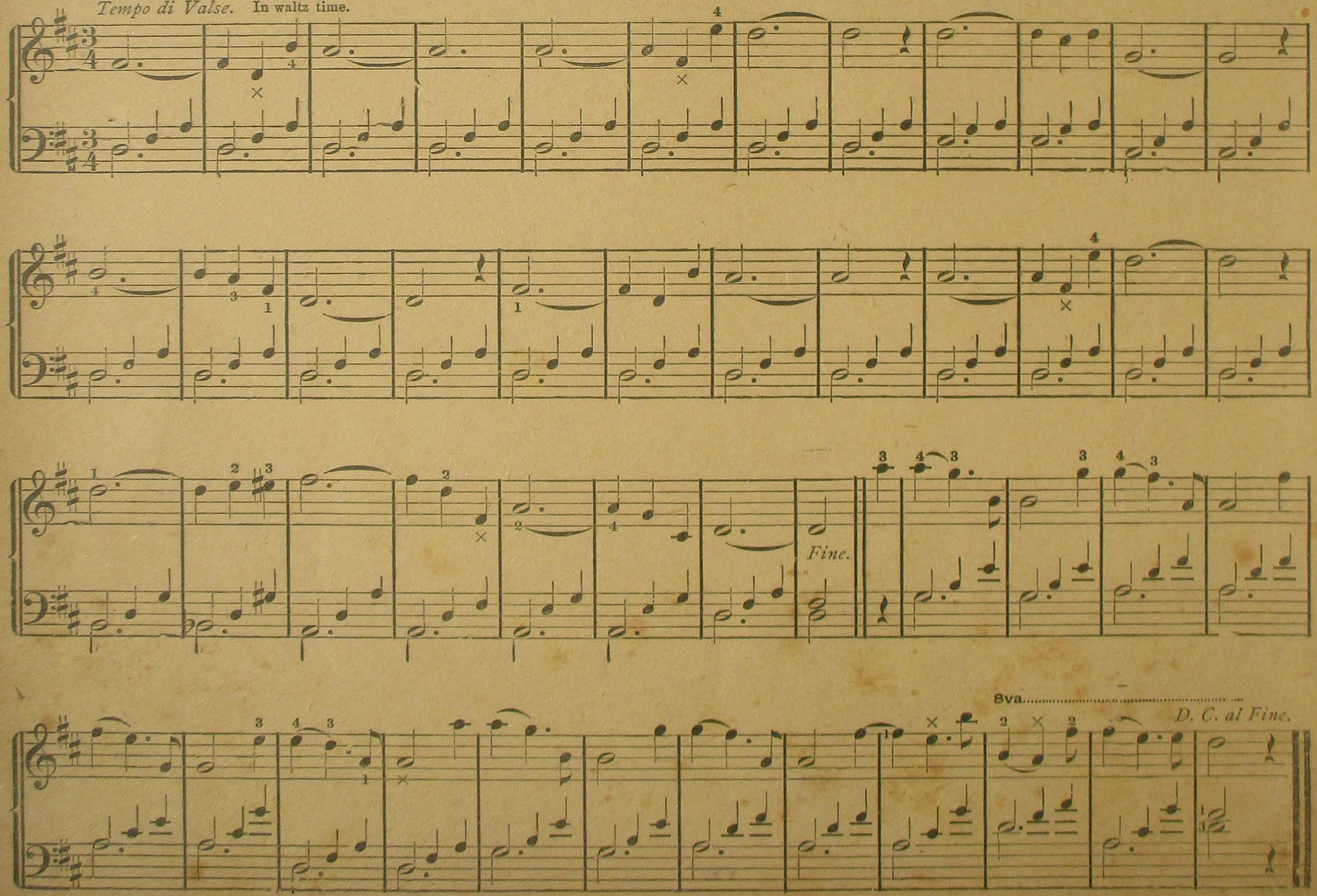


DEW DROP WALTZ.

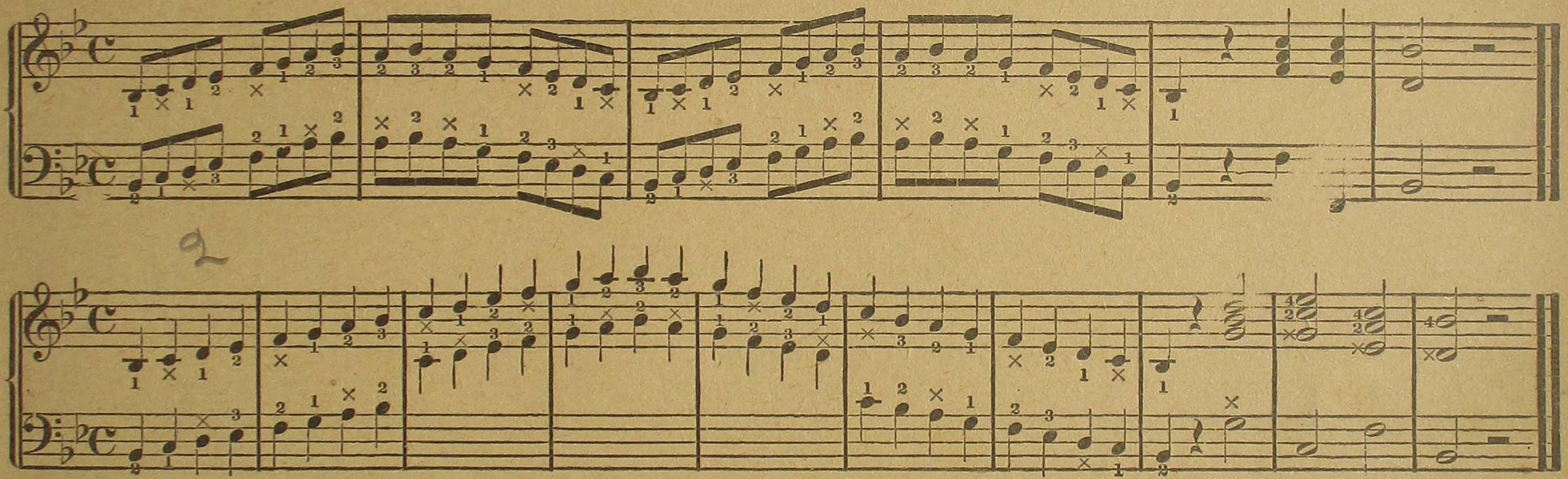
Arranged from D'ALBERT.

This character, 8va..... when placed over a series of notes, show that they are to be played *an octave higher than written.* Practice this piece slowly at first, and then gradually increase the time as you are able.

Tempo di Valse. In waltz time.

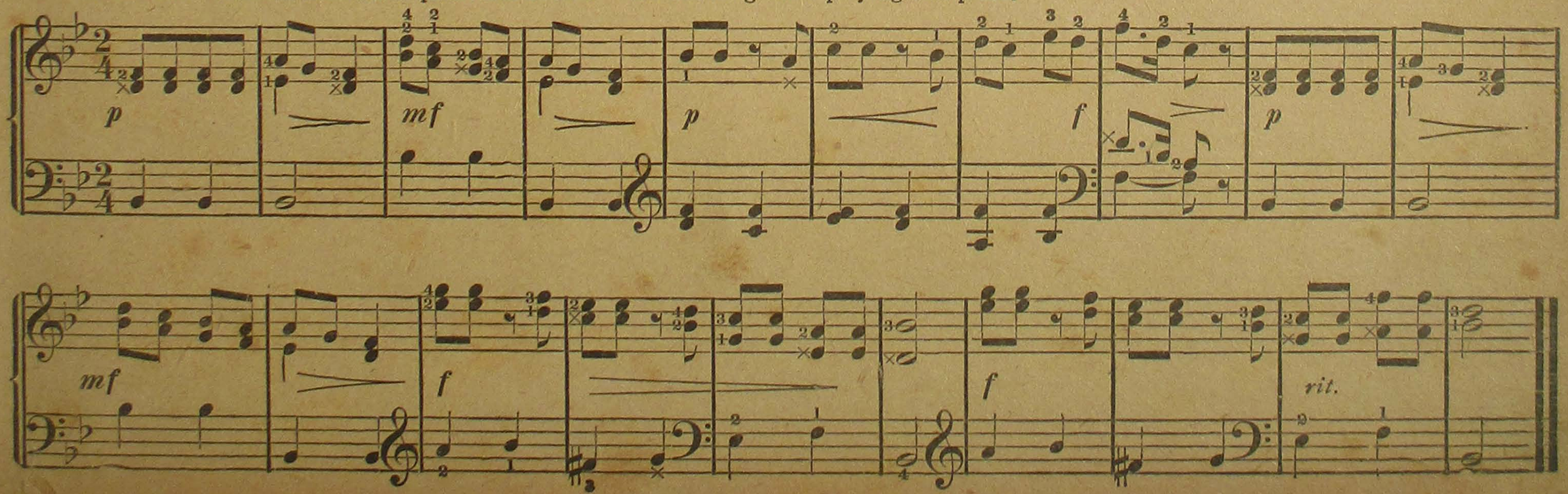


It is against the rules to use the thumb on a black key, in a run or a scale; hence we cannot begin this scale with the thumb. Make yourself well acquainted with this new mode of fingering.



AMUSEMENT.

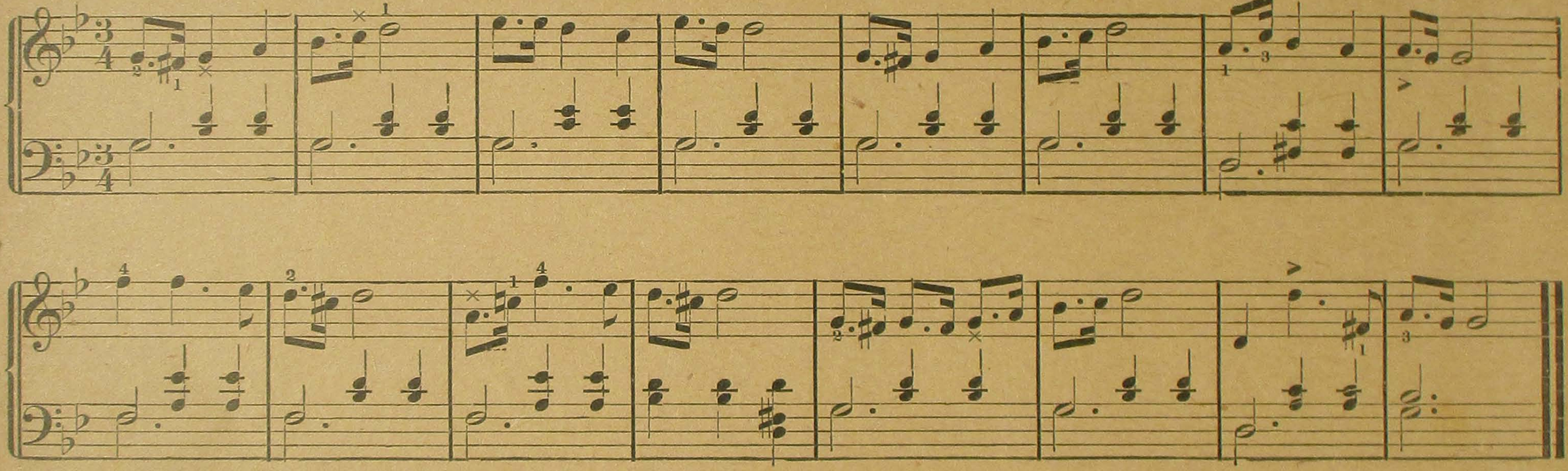
Andantino. *Andantino* means a little quicker than *Andante.* Do not drag while playing this piece.



RUSSIAN GIPSY SONG.

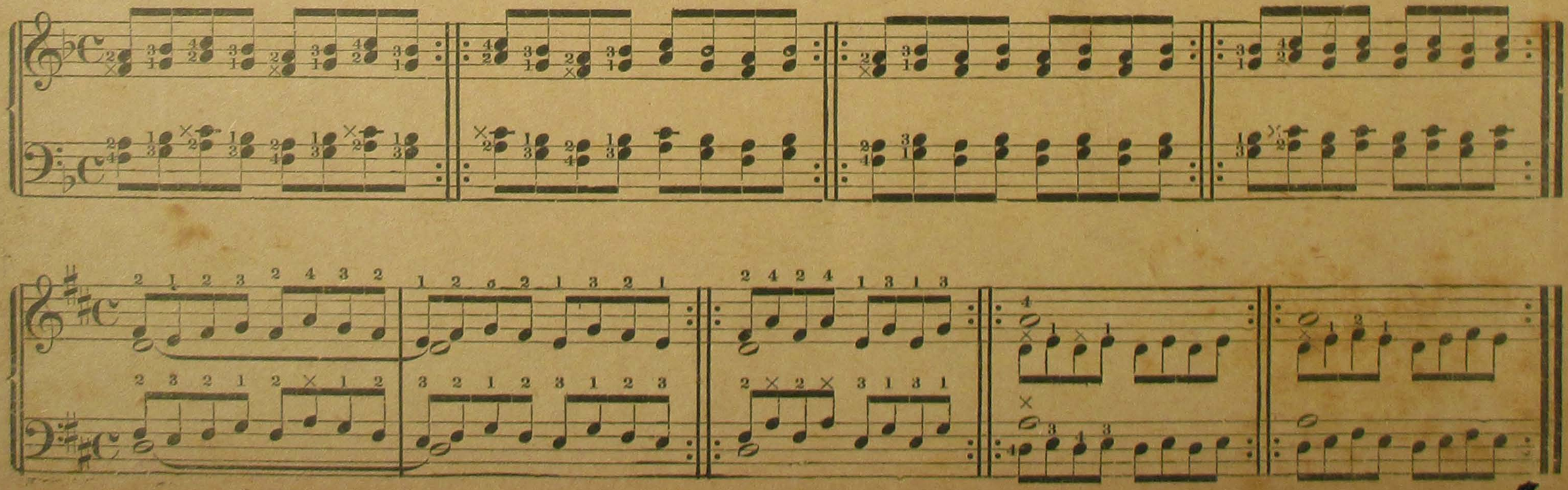
ARRANGED.

Andante. Be careful in this piece to play the dotted notes in exact time.

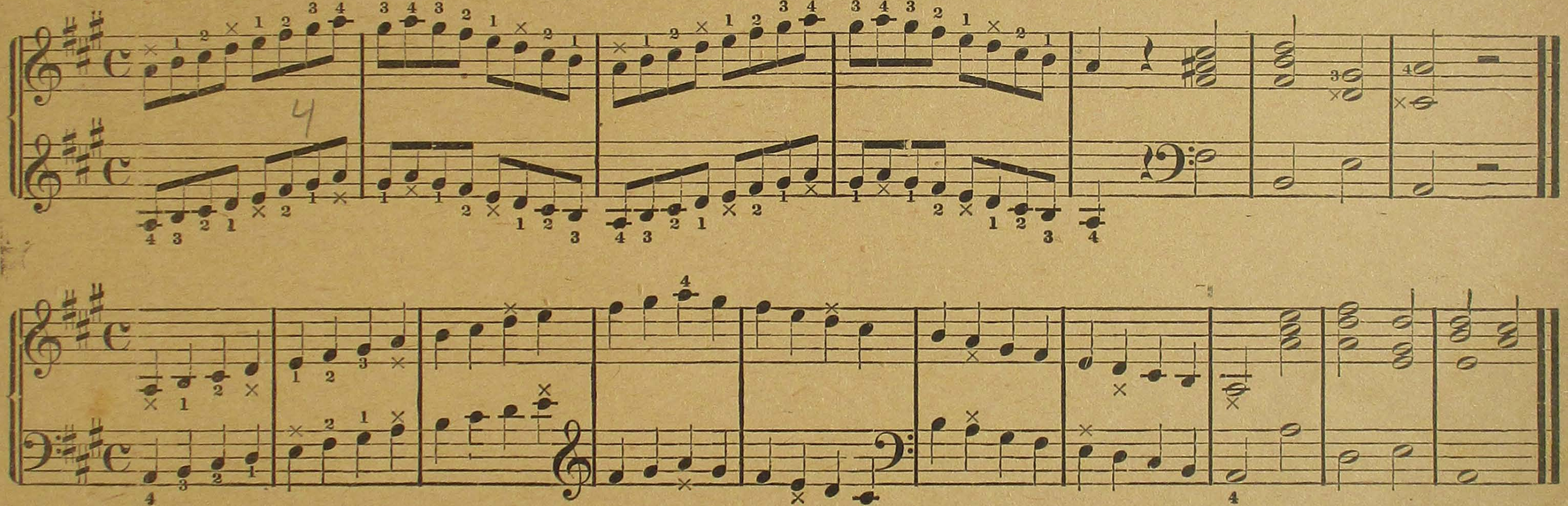


EXERCISES.

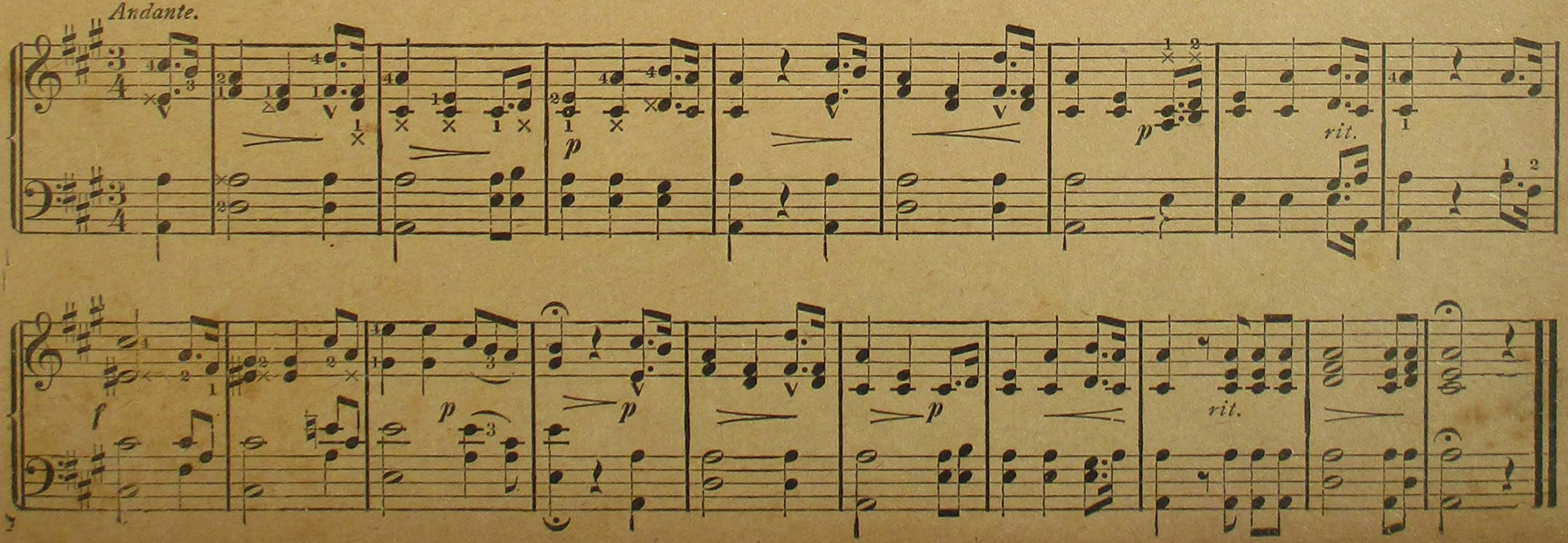
Hold your hand still. Play at first very slow and distinct, then faster.



We have in the key of A the following three sharps: F-sharp, C-sharp and G-sharp. The fingering of the A scale is like that of the C scale.



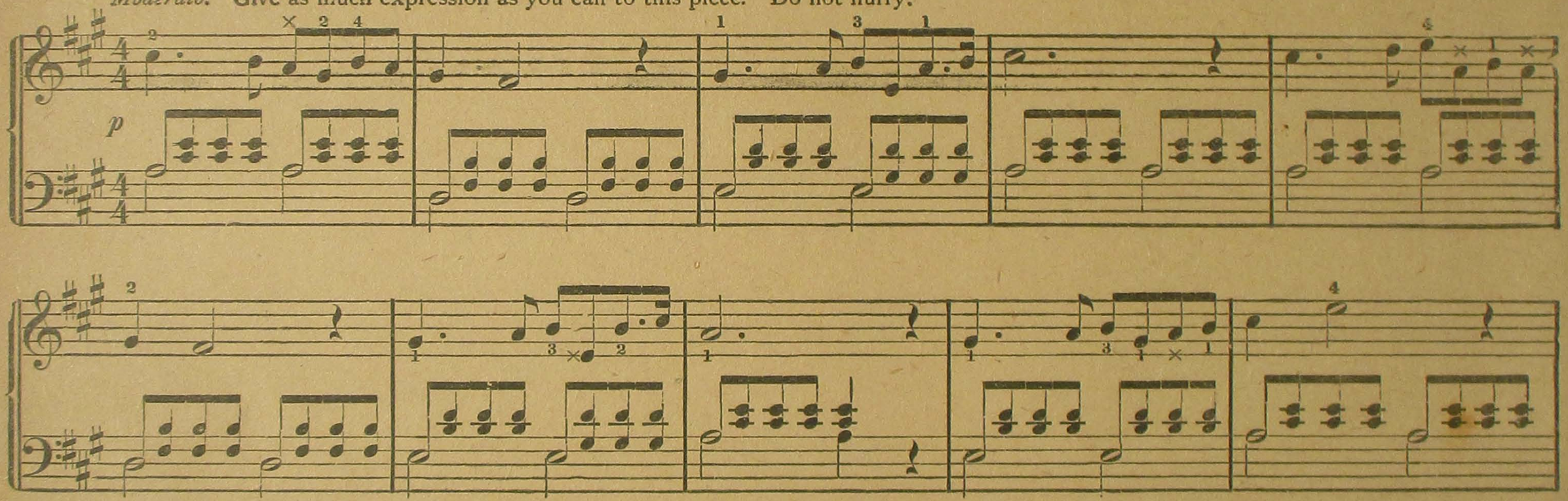
EVENING HYMN.

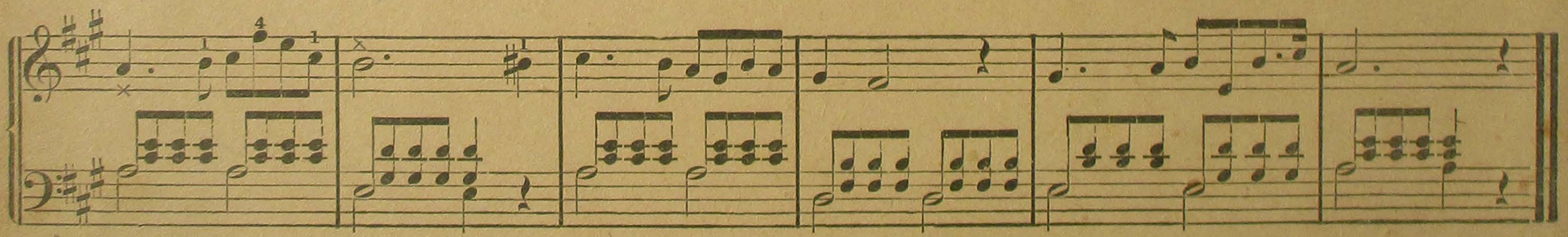


ANGELS CAME TO ME.

Arranged by E. MACK.

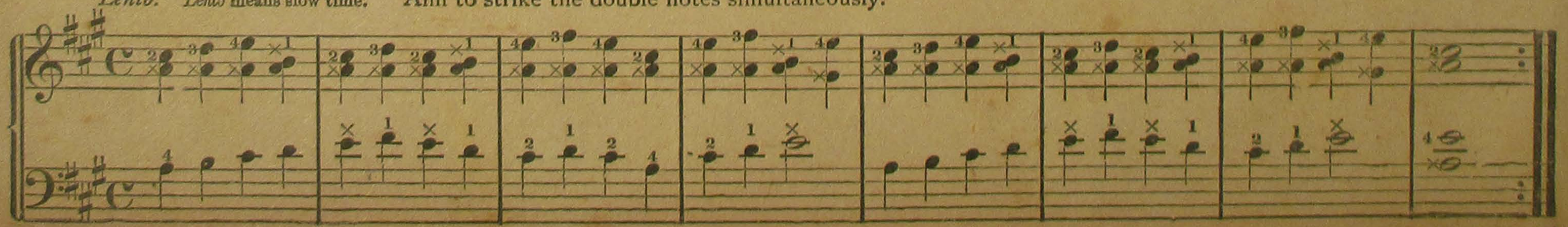
Moderato. Give as much expression as you can to this piece. Do not hurry.



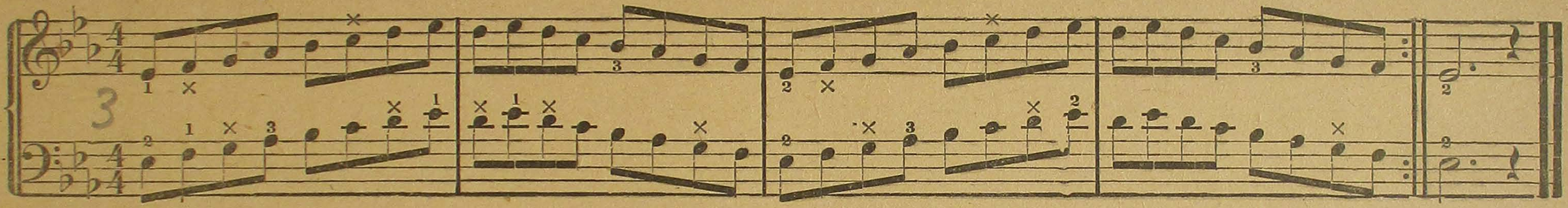


EXERCISE.

Lento. *Lento* means slow time. Aim to strike the double notes simultaneously.

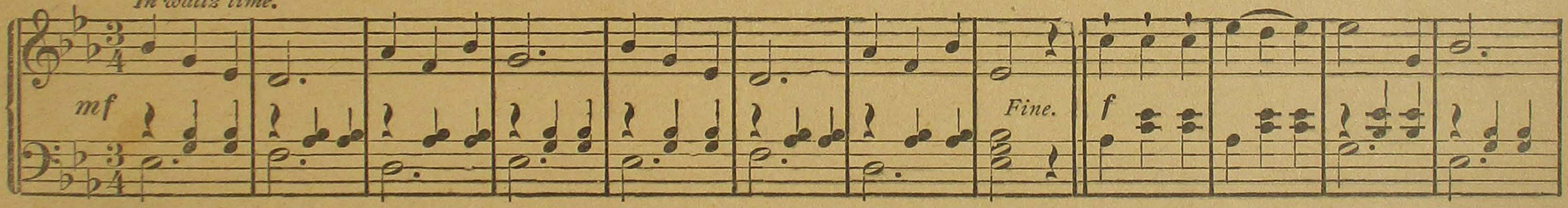


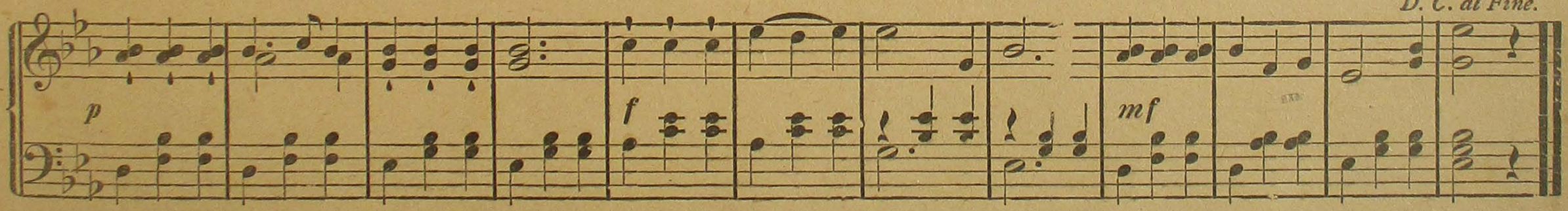
The thumb of the right hand on F and C, and of the left on D and G. Commence with the second finger of each hand.



WALTZ.

By CONNELL.





SCALE IN E MAJOR.

In the key of E Major we have four sharps, F, C, G and D. Fingering the same as in the A scale.

AMUSEMENT.

Allegretto.

dolce. *mf* *dim.*

SCALE IN A-FLAT MAJOR.

In fingering this scale the thumb of the right hand comes on C and F, and of the left on C and G. Observe that this scale, like the scale of E-flat, commences with the second finger of each hand. Every A, B, D and E flatted.

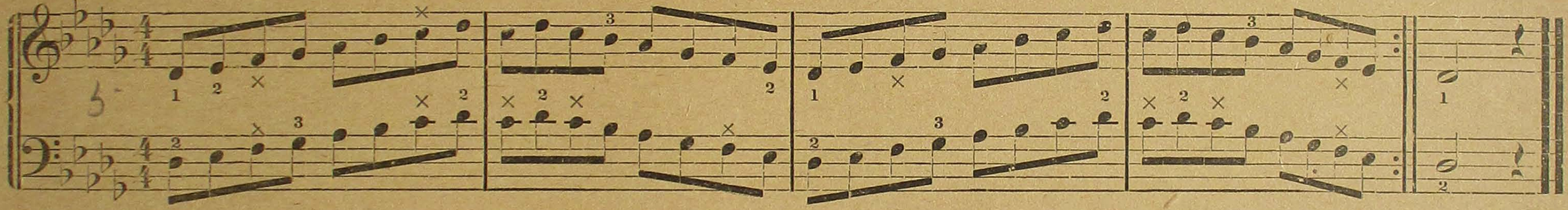
AMUSEMENT.

Arranged from VERDI.

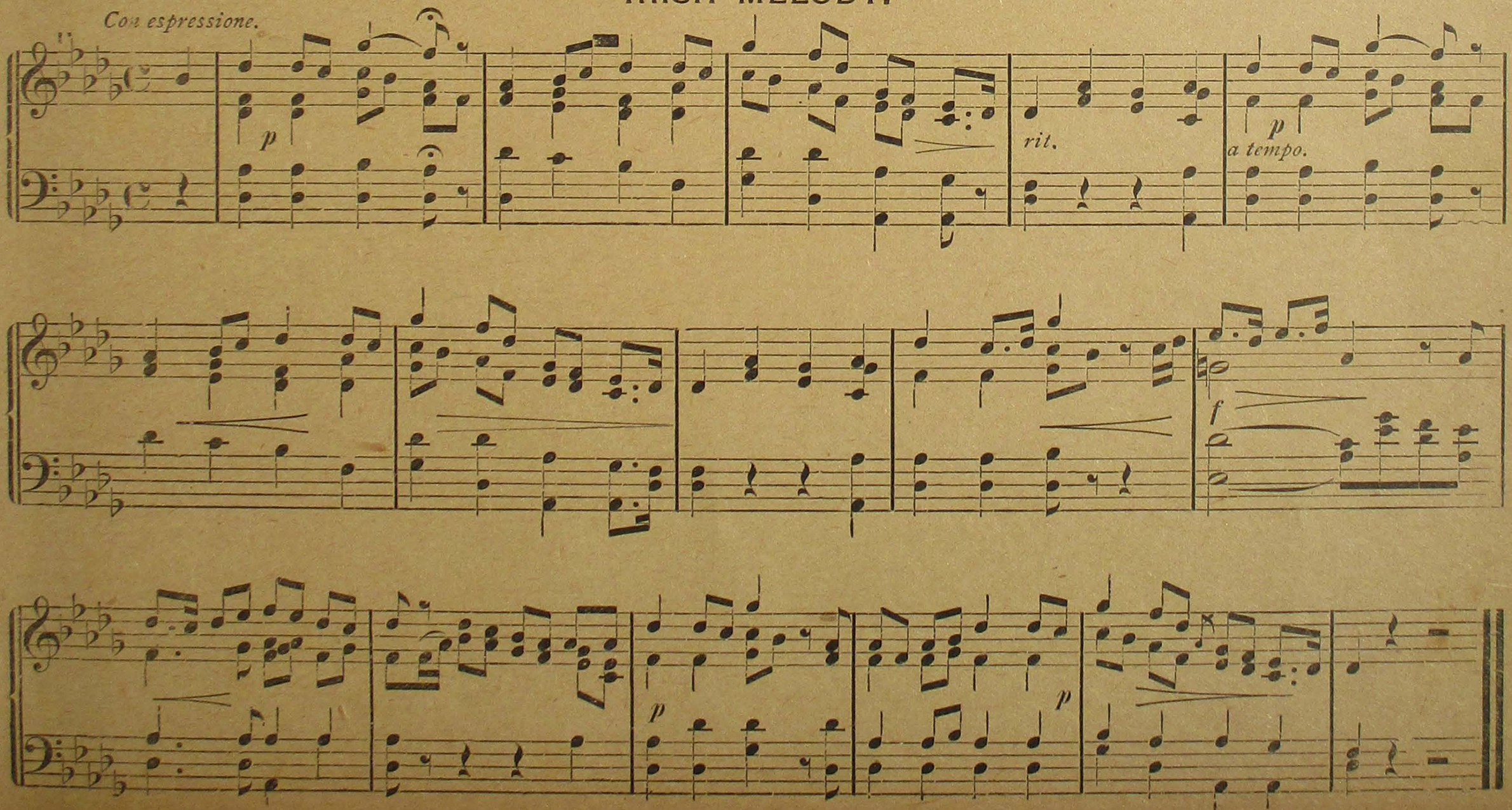
Andante.

p

In fingering this scale the thumbs of both hands come on F and C. Every B, E, A, D and G are flatted.

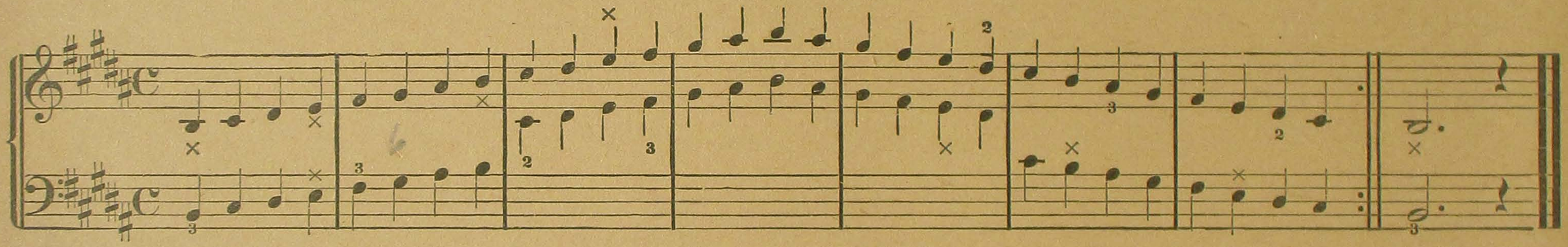


IRISH MELODY.

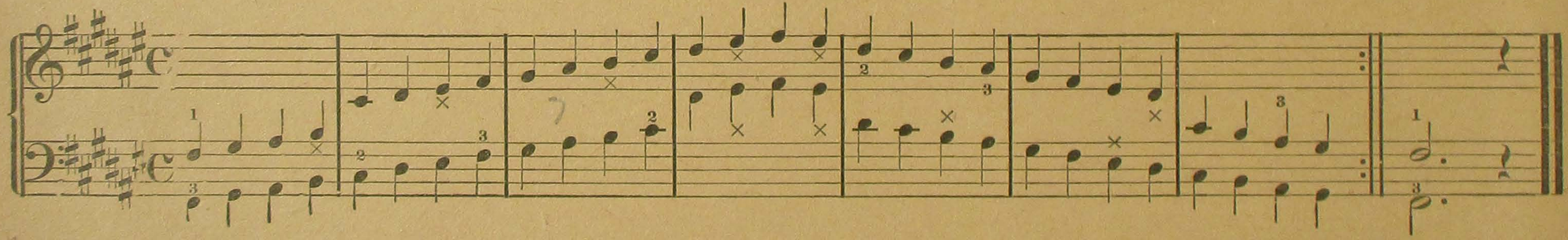


The following keys are rarely used, still, you should practice these scales until you are entirely familiar with the fingering. This you will find to be a great help to you in your future study.

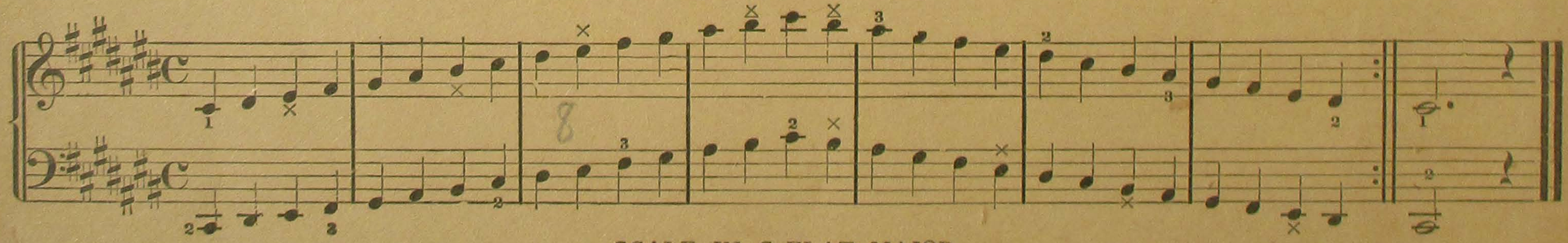
SCALE IN B MAJOR.



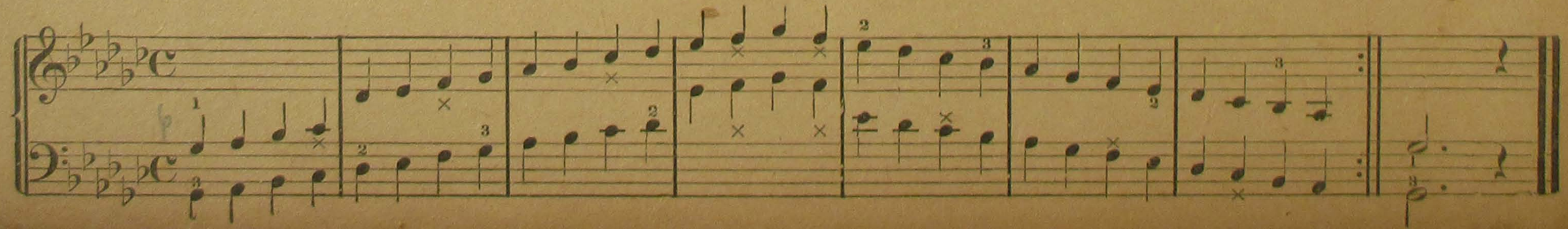
SCALE IN F-SHARP MAJOR.



SCALE IN C-SHARP MAJOR.

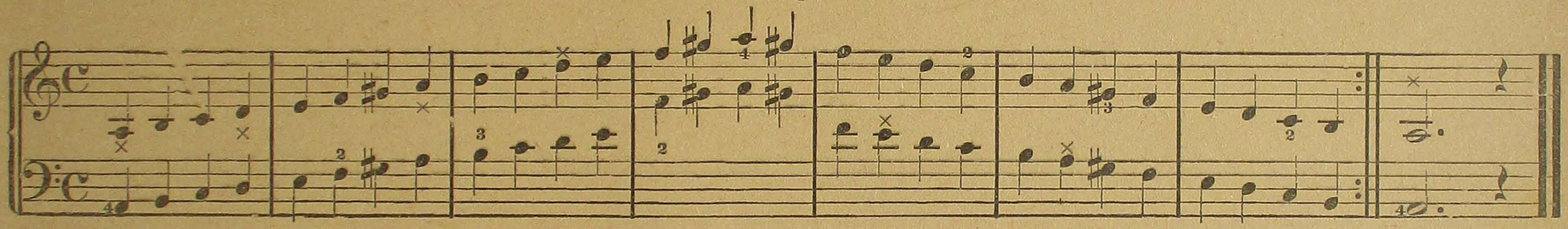


SCALE IN G-FLAT MAJOR.

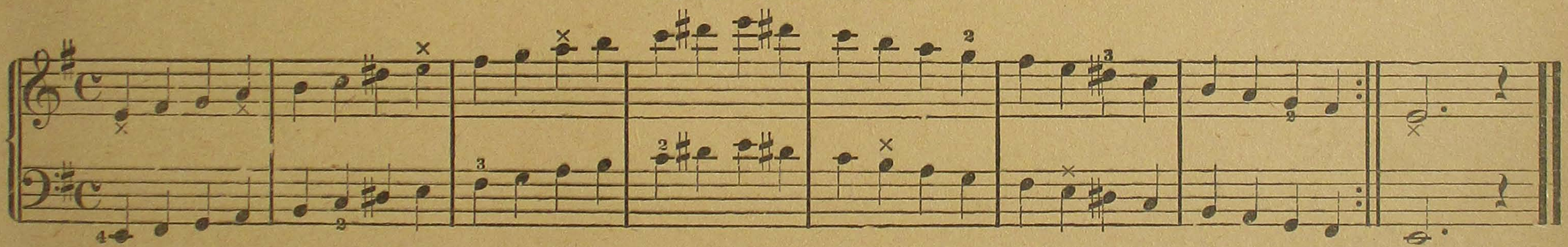


THE MINOR SCALES.

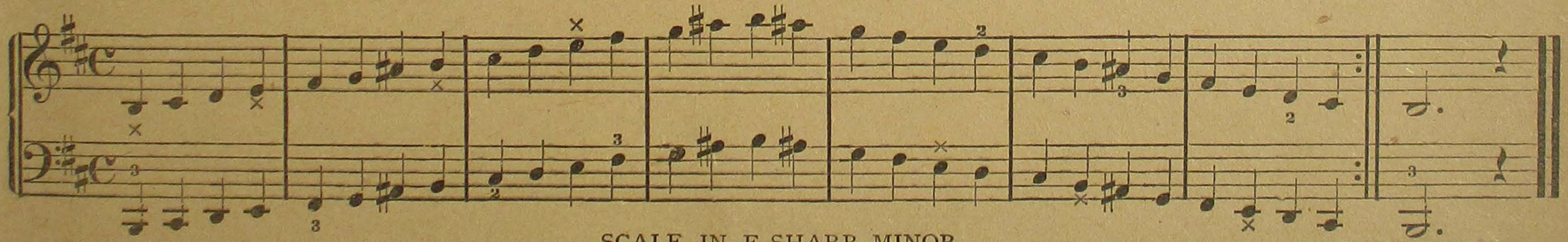
Every Major Scale has its relative Minor Scale formed on the Sixth degree of the Major Scale, and written with the same signature. The harmonic minor scale differs from the major in the *third* and the *sixth* being minor.



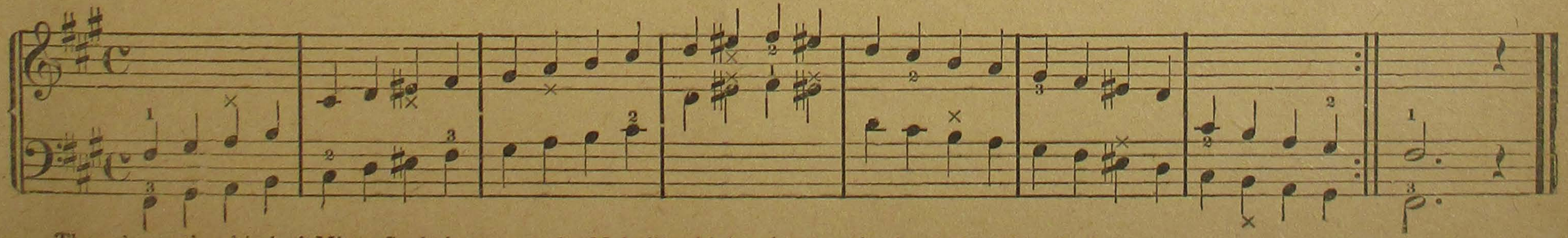
SCALE IN E MINOR.



SCALE IN B MINOR.

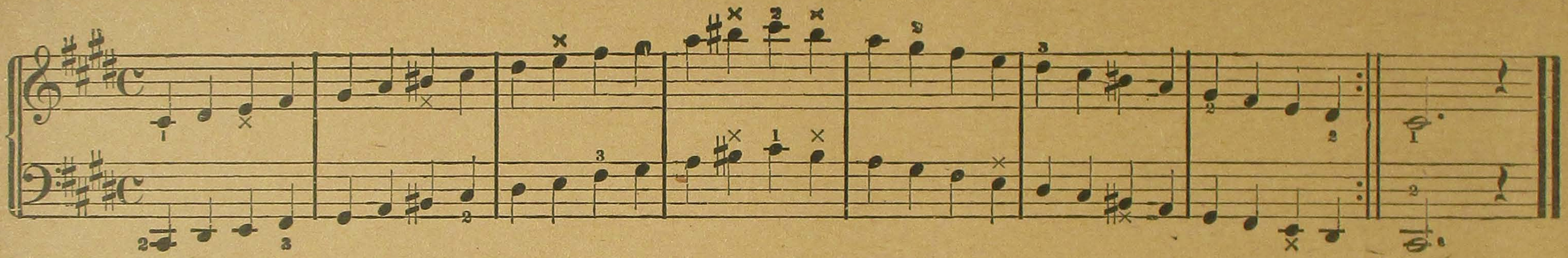


SCALE IN F-SHARP MINOR.

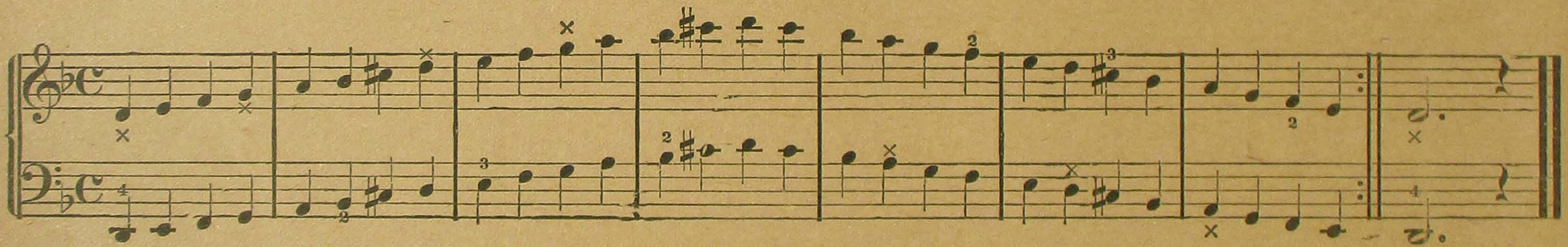


There is another kind of Minor Scale known as the Melodic which referrs to the formation of melodies.

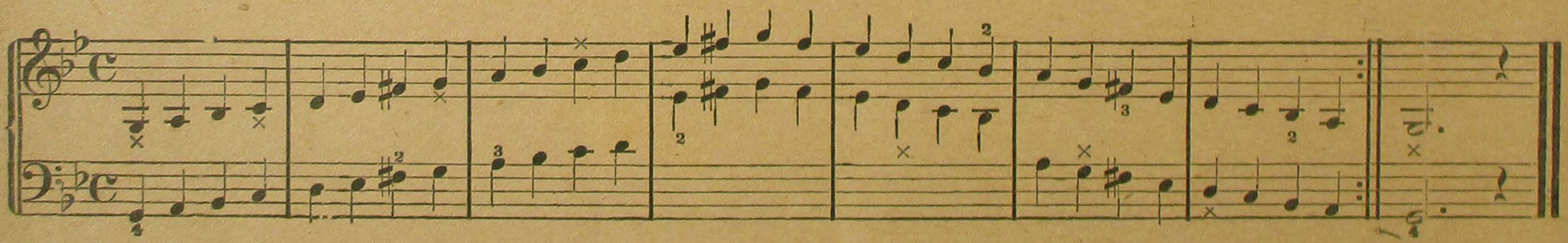
SCALE IN C-SHARP MINOR.



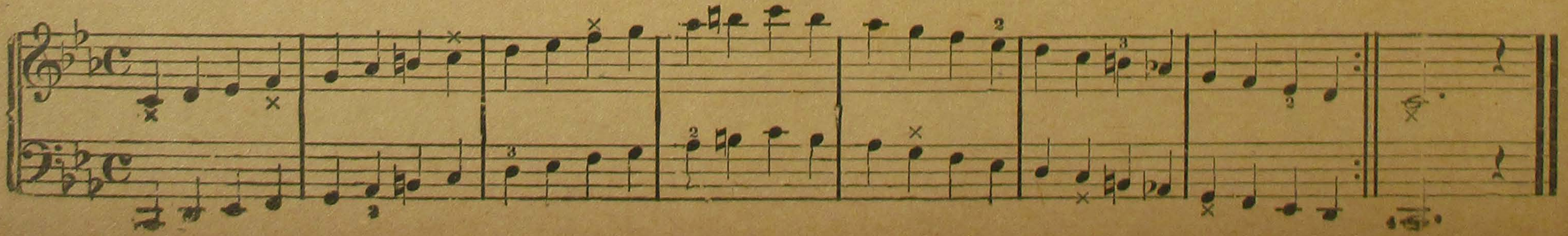
SCALE IN D MINOR.



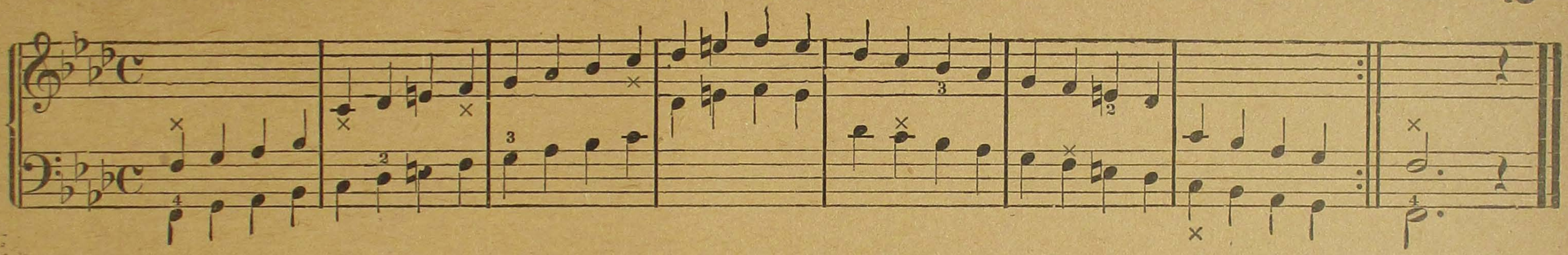
SCALE IN G MINOR.



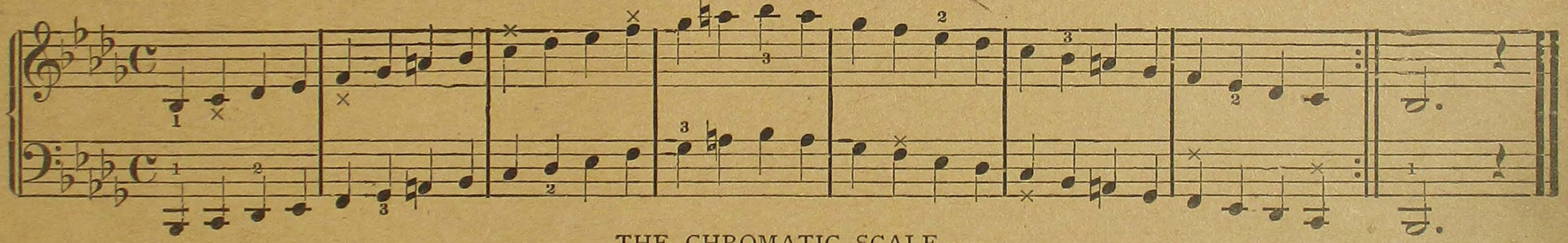
SCALE IN C MINOR.



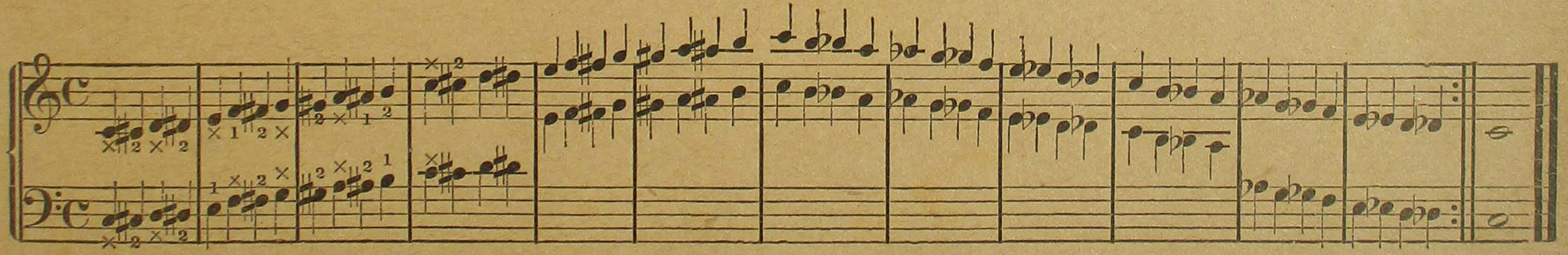
SCALE IN F MINOR.



SCALE IN B-FLAT MINOR.

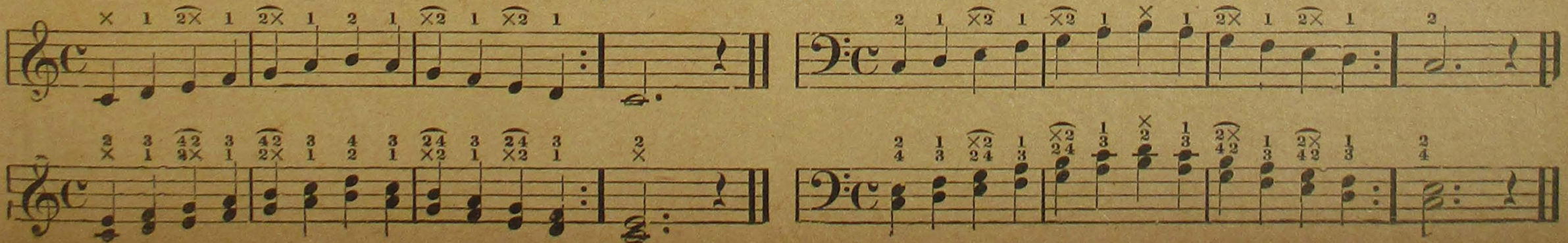


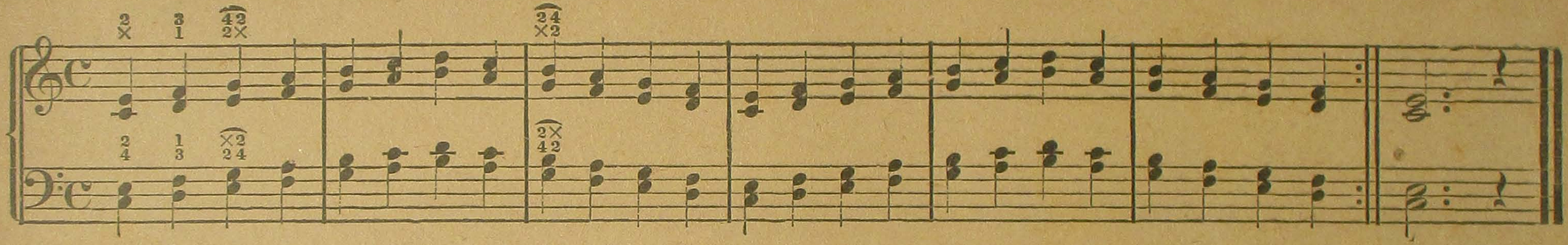
THE CHROMATIC SCALE.



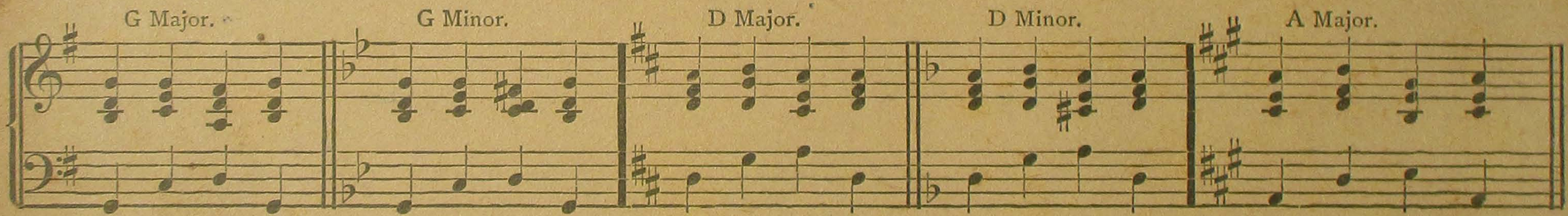
DOUBLE FINGERING.

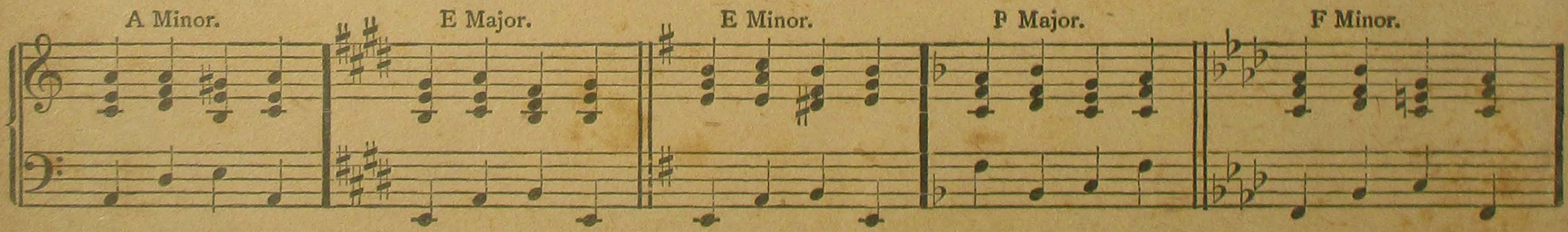
Another kind of fingering is called Double Fingering, or *changing fingers upon a key while held down.* Without the use of this kind of fingering it would be impossible to play *legato* in very many cases. In changing fingers upon a key, great care must be taken not to allow the key to rise in the slightest; the finger that first pressed it must be held firmly until the relieving finger is fairly in position. The following are exercises for single hand.

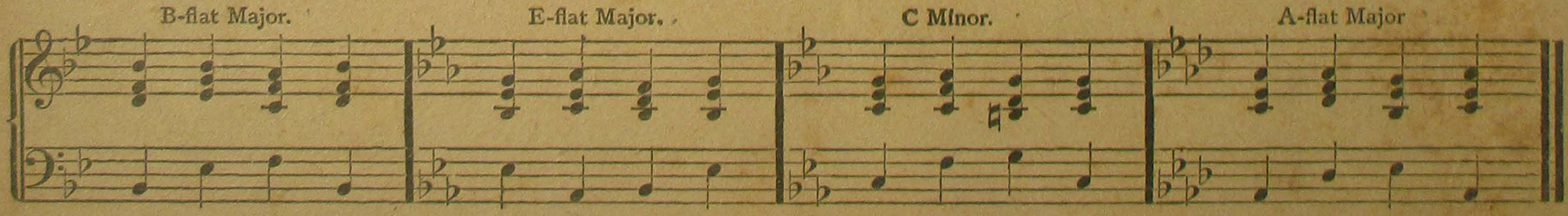




The following chords may readily be converted into accompaniments of songs. There is a great variety of ways of breaking up these chords, so as to avoid monotony. A few of these we will here give you.







Very often other chords are required in one song, than those here given under the head of one key. But in as much as such changes cannot be foreseen, owing to the great variety of melodies possible, we only give those chords which are absolutely required for a song.

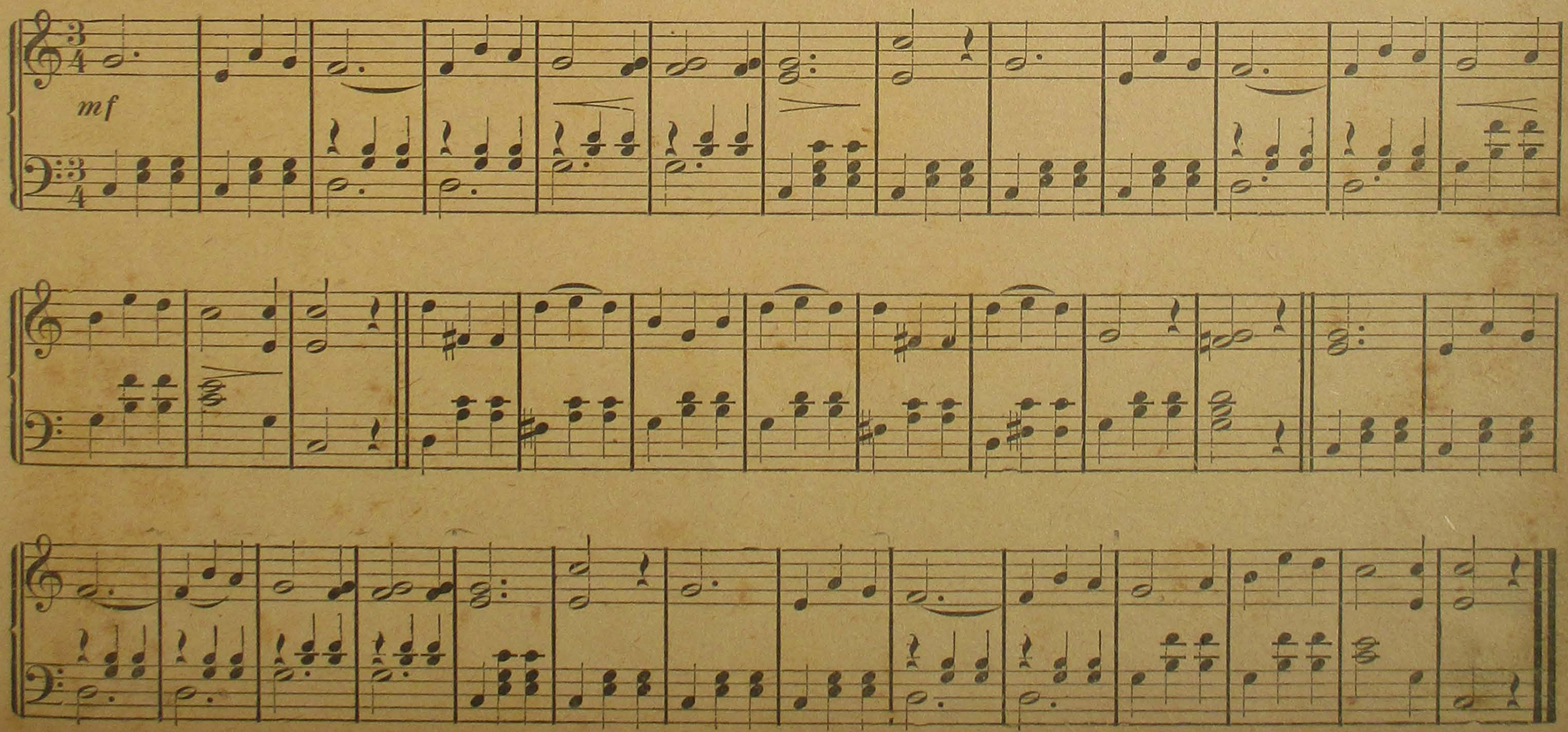
PART II.

SONGS, WALTZES, MARCHES, ETC.

SPECIALLY ARRANGED AND ADAPTED.

SUMMER EVENING WALTZ.

JAMES C. MACY.



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O KISS ME ERE I SLEEP, SISTER.

L. W. BALLARD.

Moderato.

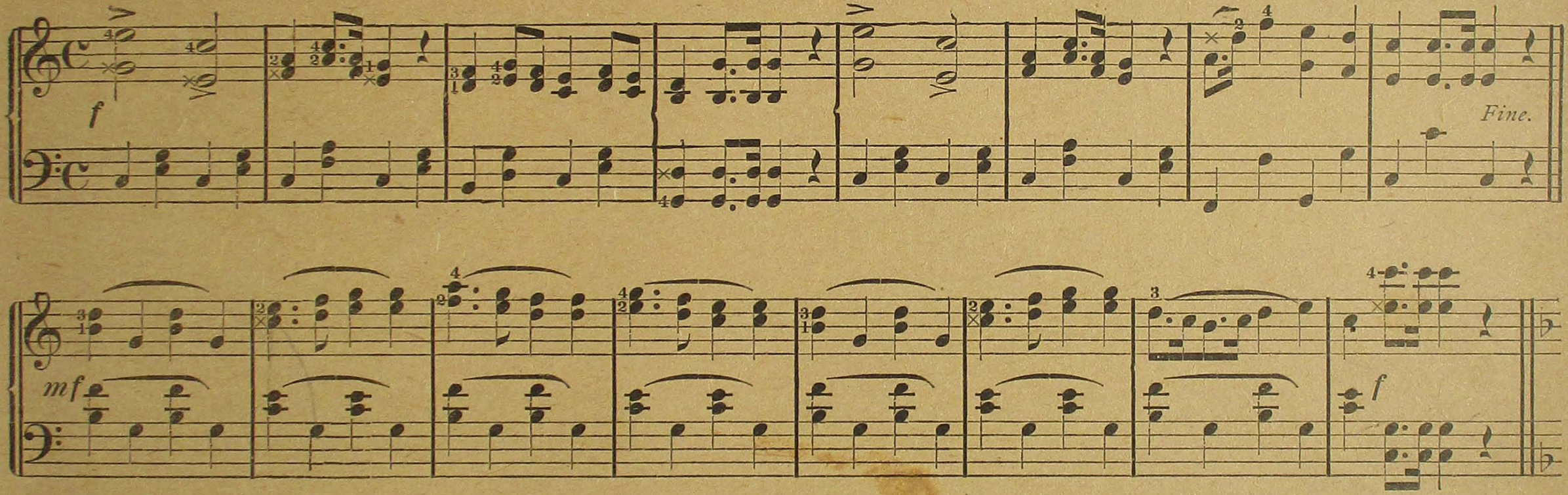
1. O kiss me ere I sleep, sister, O press my lips a - gain..... And
2. The head you love to hold, sister, The cheek you gent - ly press,..... Will

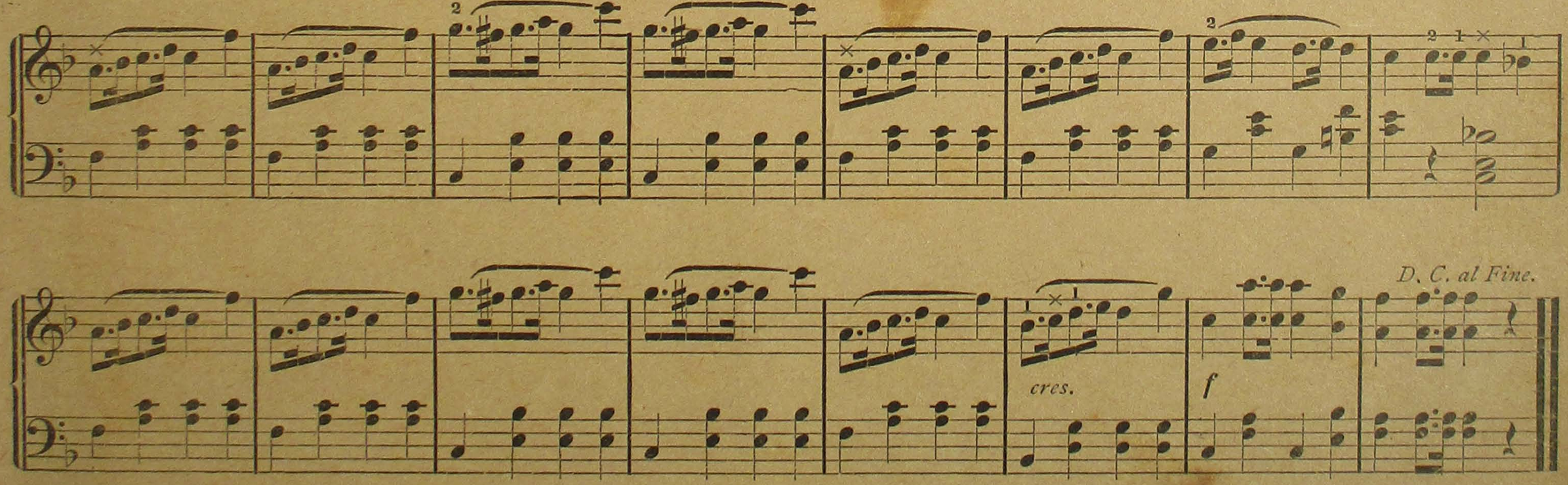
cease for me to weep, sister, I'll soon be free from pain. O press my hand once more, sister, And
soon, so still and cold, sister, Ne'er heed thy sweet ca - ress. I feel I'm al - most home, sister, No

wipe my death-damp'd brow;..... My sighs will soon be o'er, sister, I feel they're clos - ing now.....
more thy smiles to share..... But I'll long for you to come, sister, For "there's no weep - ing there."

CLEAR THE WAY MARCH.

CHAS. KINKEL.





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As we enjoy sunsets the best when seen from our own porch, so music sounds sweetest in our own homes. As the simple words of the loved ones are sweeter than the most winning phrases of strangers, so music sounds sweeter if coming from the lips we love best. Yet music may lift us higher and higher, until the whole world appears as one family.—*Merz' Musical Hints.*

IT IS BETTER FARTHER ON.

JAMES R. MURRAY.

Moderato.

mf

1. From the Golden Land a-bove us, To our wea-ry hearts and lone,
2. Are thy feet all bruis'd and wea-ry? Is thy journey long and lone?

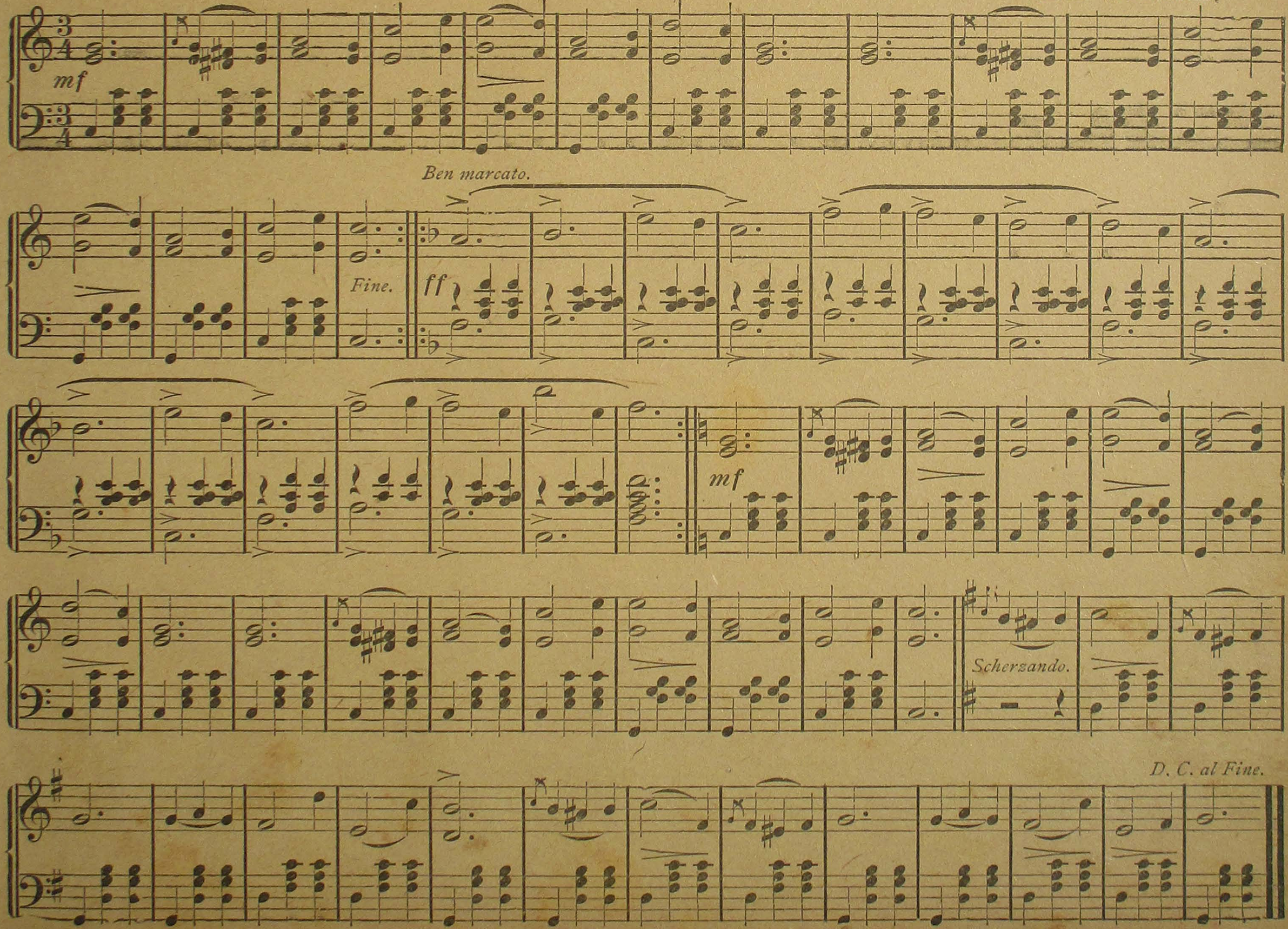
Comes a voice of an - gel sweetness, "It is bet-ter farth - er on." Grief and pain may now oppress thee,
Do the hours seem sad and drea-ry? "It is bet-ter farth - er on." Here our loved are first to leave us,

Joy and hope, and friends be gone; Faint not, heart, thy rest is com-ing, "It is bet-ter farth - er on."
Here we sing with sadden'd tones, Here our eyes are dimmed with weeping, "It is bet-ter farth - er on."

ENTERED according to Act of Congress, by Root & Cady.

LITTLE PET WALTZ.

HENRY M. BRAINARD.



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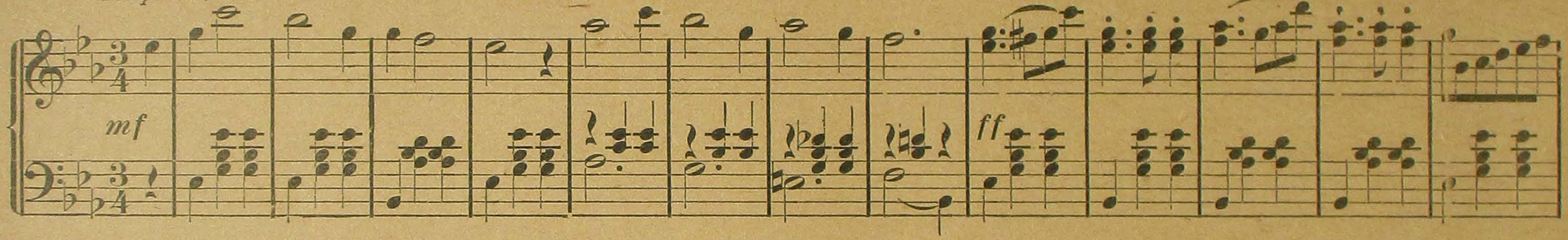
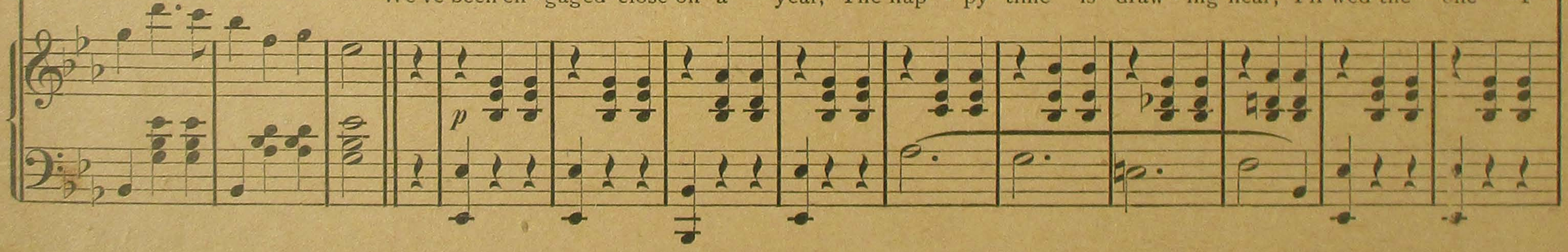
LITTLE ANNIE ROONEY.

MICHAEL NOLAN.

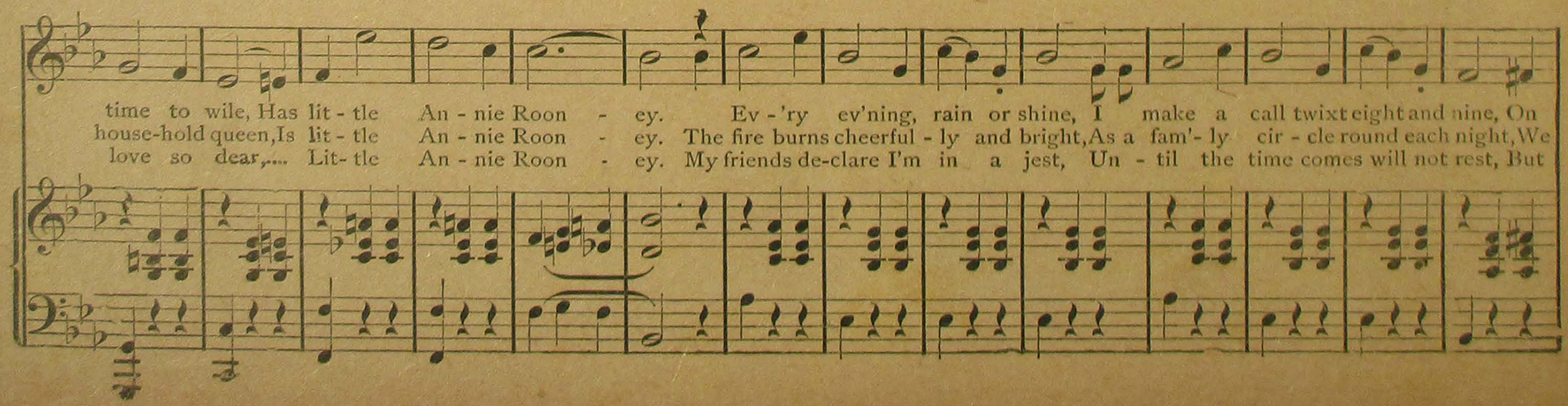
Tempo di Valse.



A winning way, a pleasant smile, Dress'd so neat but quite in style, Mer-ry chaff your
The parlor's small, but neat and clean, And set with taste so sel - dom seen, And you can bet, the
We've been en - gaged close on a year, The hap - py time is draw - ing near, I'll wed the one I



time to wile, Has lit - tle An - nie Roon - ey. Ev - 'ry ev'ning, rain or shine, I make a call twixt eight and nine, On
house-hold queen, Is lit - tle An - nie Roon - ey. The fire burns cheerful - ly and bright, As a fam'- ly cir - cle round each night, We
love so dear,.... Lit- tle An - nie Roon - ey. My friends de-clare I'm in a jest, Un - til the time comes will not rest, But



CHORUS. 1st time p, 2d time ff.

her who short-ly will be mine,.... Lit-tle An - nie Roon - ey. She's my sweet - heart, I'm her
form and ev - 'ry one's de-light, Is lit -tle An - nie Roon - ey.
one who knows its val - ue best, Is lit -tle An - nie Roon - ey.

p

beau,..... She's my An - nie,..... I'm her Joe,..... Soon we'll mar - ry,.....

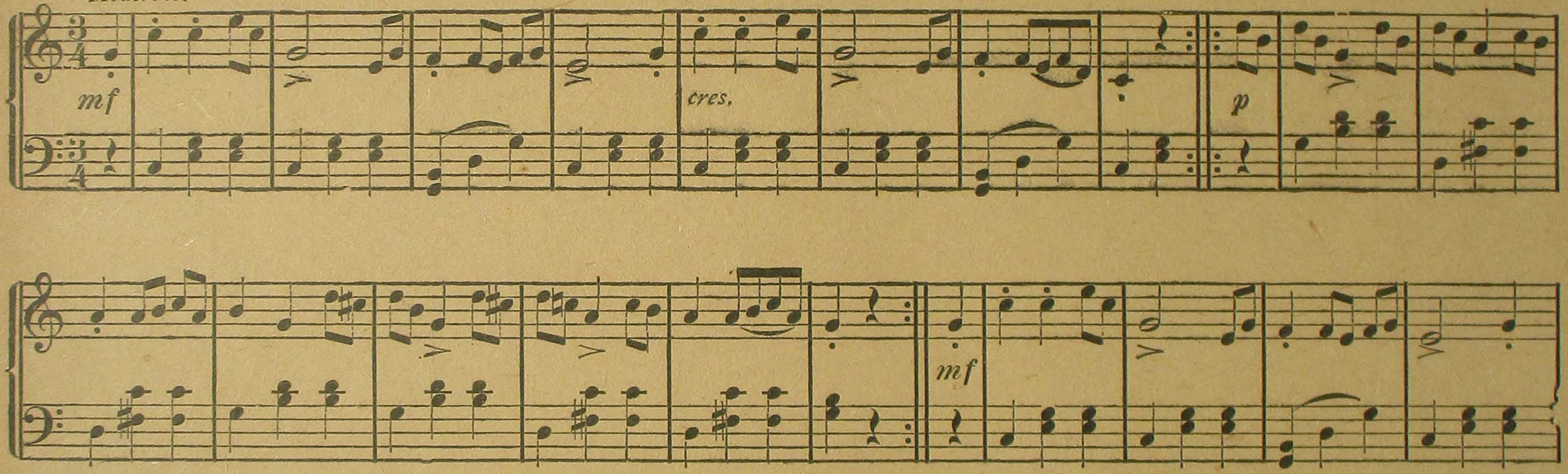
never..... to part,..... Little An - nie Rooney..... is my sweet - heart..... heart.....

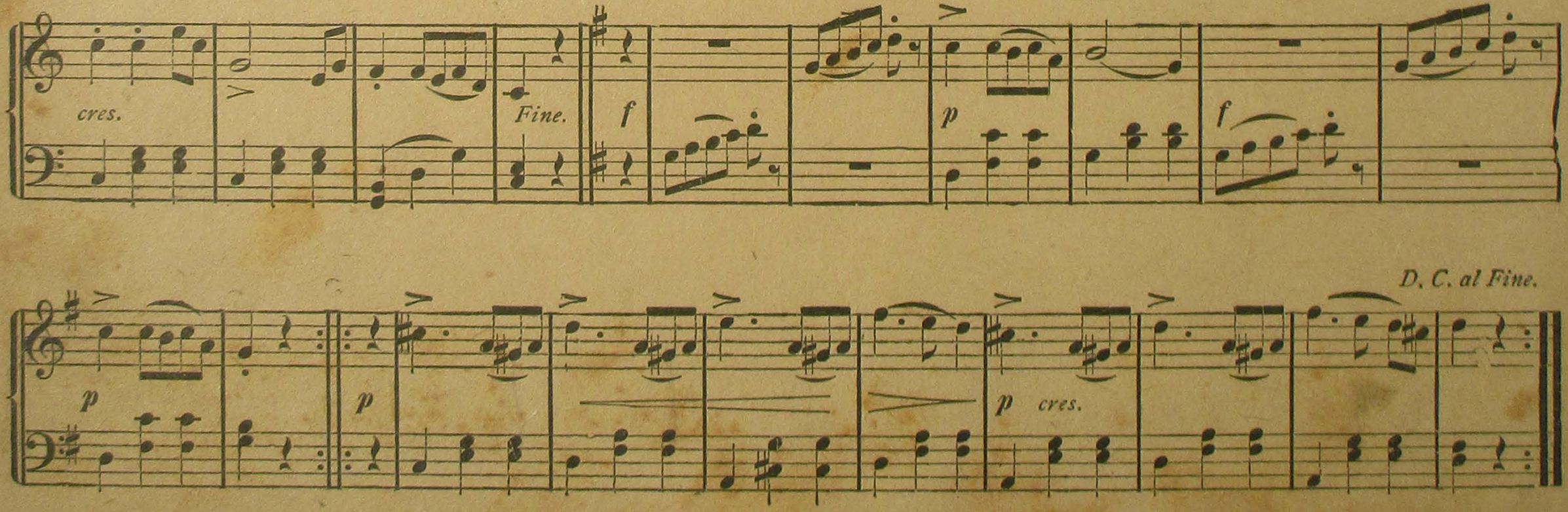
1 2

SIMPLICITY WALTZ.

GROBE.

Moderato.



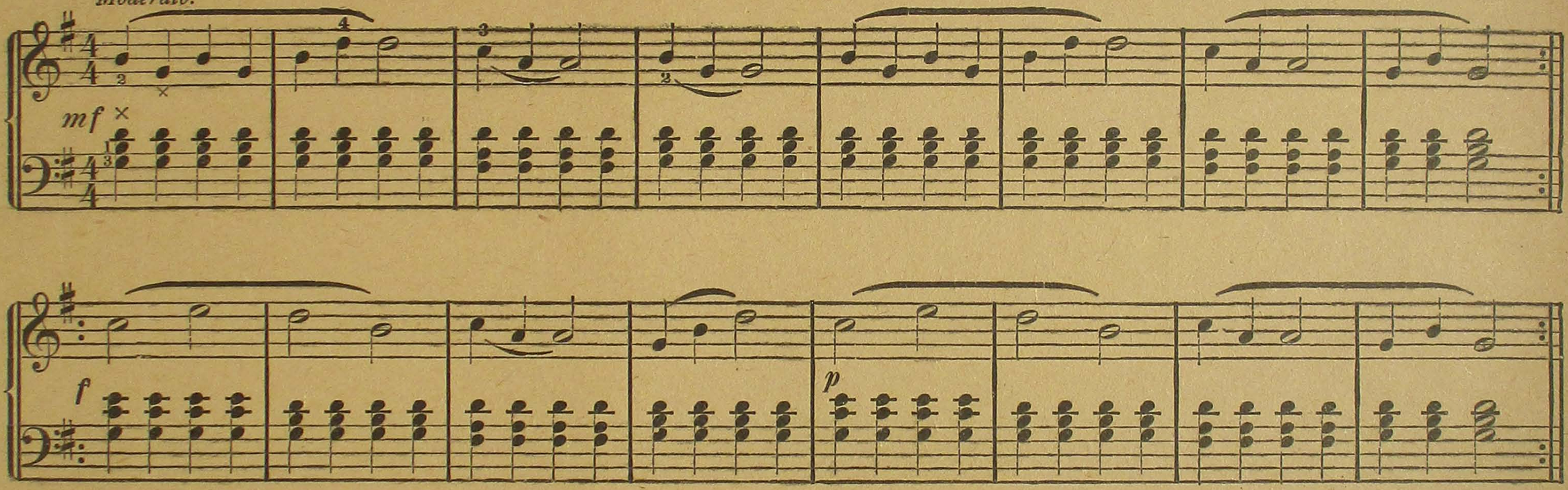


The complete work of education embraces the cultivation of the head, the heart and the body. While music is permanently calculated to develop the emotions, it also is designed to cultivate the mind. The art is a factor in the work of education that deserves the attention of all thinking men and women—*Merz' Musical Hints.*

THE BEE MARCH.

O. C. MILLER.

Moderato.



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Not what we have once committed to memory, but what we still remember, is our own. Not what we had once earned and spent, but what we have saved, makes us rich. Not what we have in the portfolio, but what we have in our head and fingers, this counts for something.—*Mers.*

'TIS NO ONE BUT ME, SWEET NORAH.

J C. MACY.

Moderato.

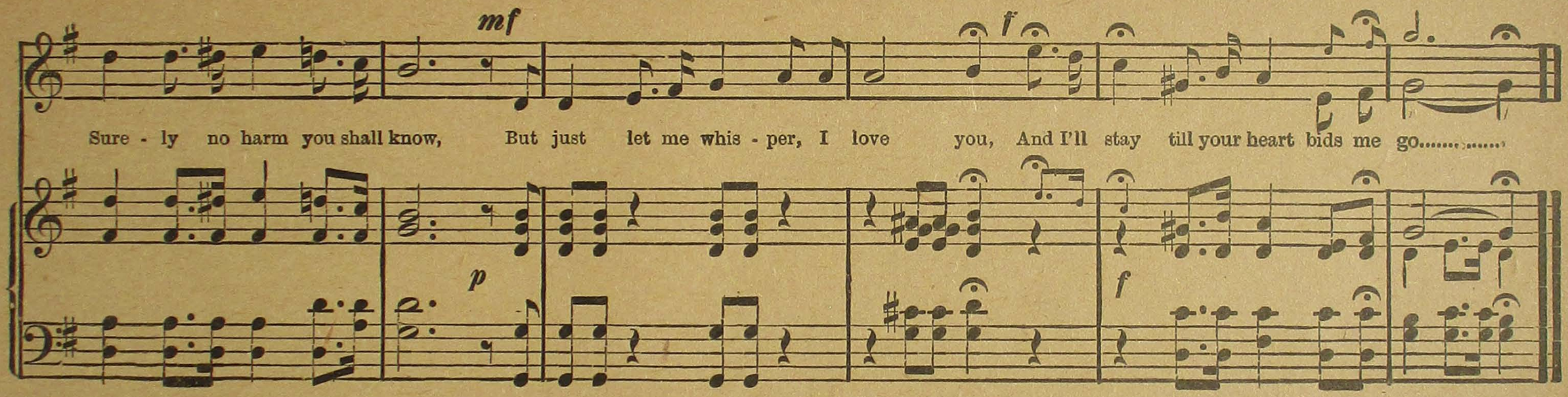
1. 'Tis no one but me, sweet Nor - ah, And I've come just to whis - per a word,..... Tho' old it may be, sweet Nor - ah, 'Tis the
2. 'Tis no one but me, sweet Nor - ah, And you said I should not come a - gain;..... But you, I can see, sweet Nor - ah, Have a

sweet - est that ev - er was heard. Don't hide your face, dain - ty dar - ling, Sure - ly, no harm you shall know,..... But
mind just to let me re - main! Don't hide your face, dain - ty dar - ling, That on - ly proves what I say;..... And

f *CHORUS*

just let me whis - per, I love you, And I'll stay till your heart bids me go.
now I may whis - per, I love you, And you nev - er shall drive me a - way.

Don't hide your face, my dain - ty, dar - ling,



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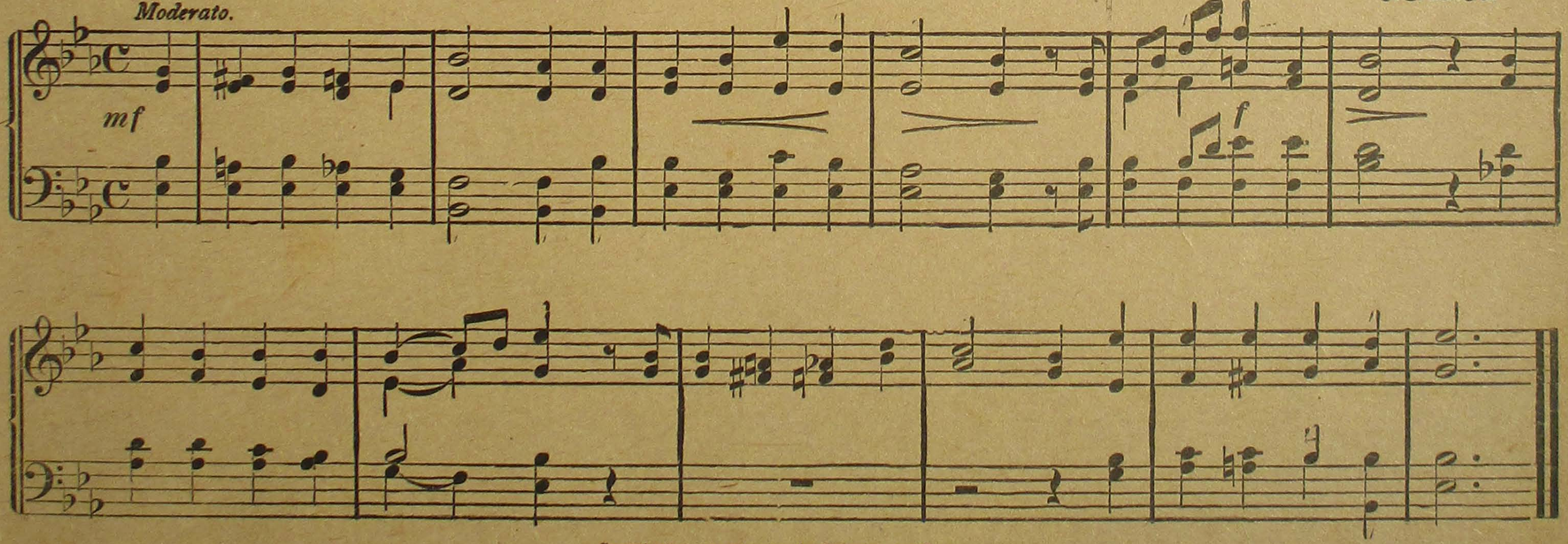
HYMN.

J. C. MACY.



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If you have twenty pieces which you play imperfectly, no one wants to hear them. But if you have one that you have mastered thoroughly, that is the one you may repeat twenty times without wearying your audience.—*Merz' Musical Hints.*

FAIRY LAND WALTZ.

CHAS. WARREN.

Allegro.

8va

Fine.

8va

8va

Repeat first 16 measures.

TRIO.

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D. C. al Fine.

BEAUTIFUL DREAMS.

LEVEY.

Tempo di Valse.

mf

rit.

a tempo.

THE DEAR ONES ALL AT HOME.

W. B. BRADBURY

Moderato.

1. Be-yond the smil-ing and the weep- ing, I shall be soon; Be -
2. Be-yond the blooming and the fad- ing, I shall be soon; Be -

- yond the waking and the sleeping, Be-yond the sowing and the reaping I shall be soon;
- yond the shining and the shading, Be-yond the hoping and the dreading I shall be soon;

Love, rest and home, Sweet, sweet

home, O how sweet it will be there to meet The dear ones all at home,

O how sweet it will be there to meet The dear ones all at home.

CHARITY.

J. GLOVER.

Moderato.

mf

p *f* *mf*

p *mf*

THE LETTER IN THE CANDLE.

Written by J. CLARKE. Composed by R. COOTE

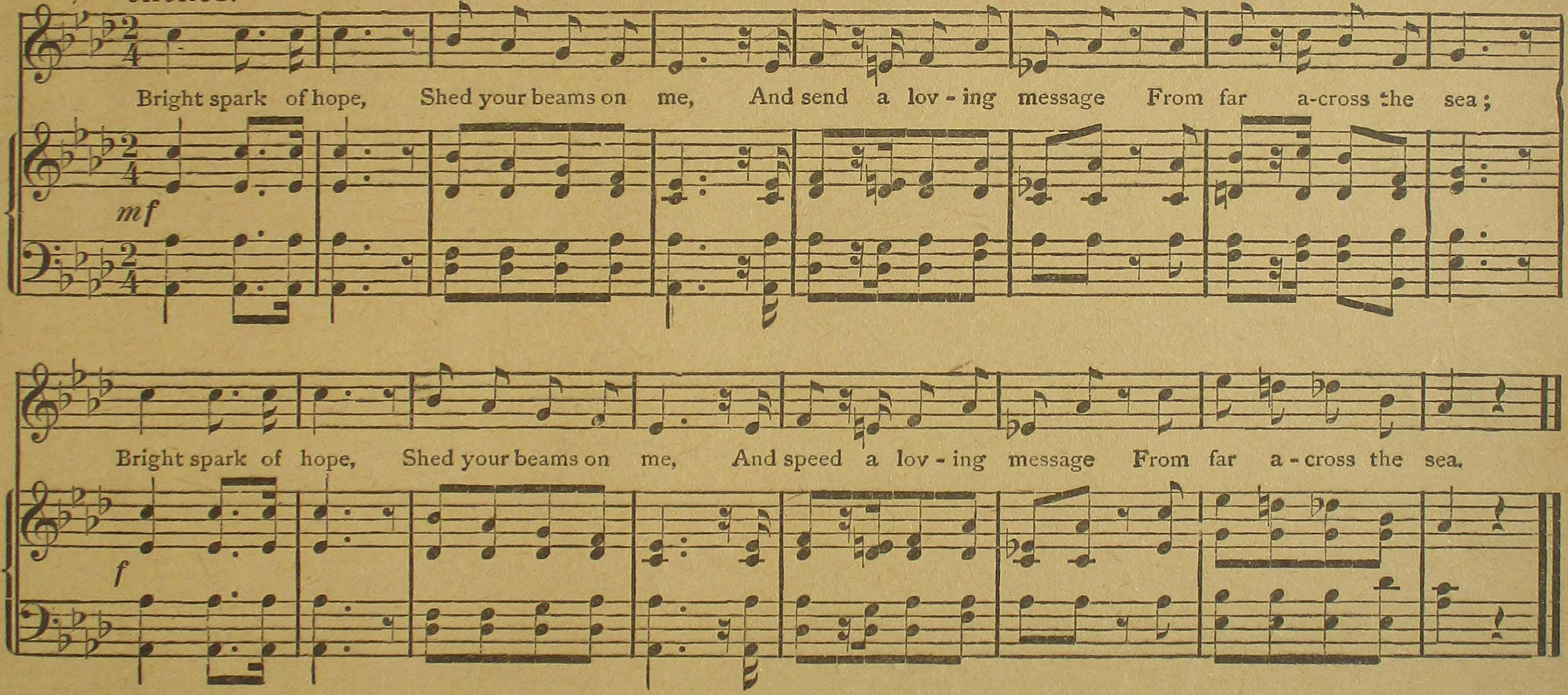
Moderato.

mf

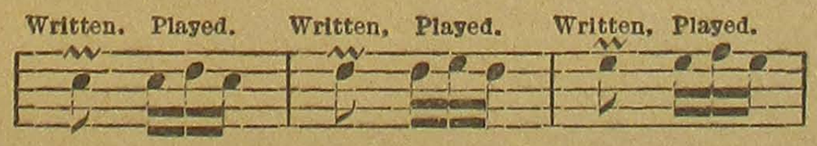
1. There's a let - ter in the can - dle, It points di - rect to me; How the lit - tle spark is shin - ning! From whom-ev - er can it be? It gets
2. Hope and fear a - like per - plex me; Oh! su - per - sti - tious dread; How ma - ny i - dle fan - cies You con - jure in my head. When
3. How glad - ly I re - mem - ber, 'Tis two short months, no more, Since a let - ter in the can - dle Shone out as bright be - fore.

brighter still, and brighter, Like a lit - tle sun- ny ray, And I dare to guess the writ-er, For it drives suspense a - way.
those we love are ab - sent, How wan-ton - ly you play, Ev - 'ry shadow seems a substance, And drives suspense a - way.
Then the darling mes-sen-ger Came prompt and safe to me If this is on - ly from the same, How welcome it shall be.

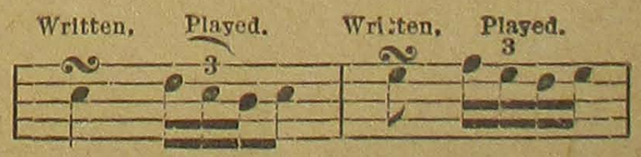
CHORUS.



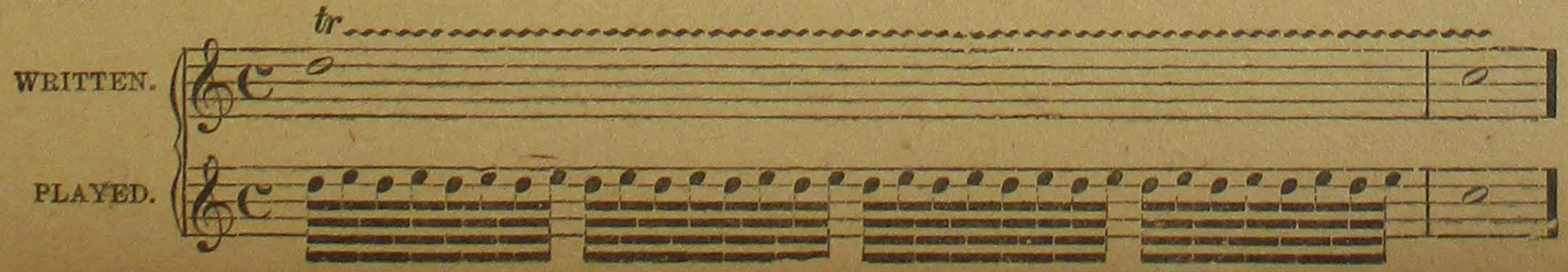
A *Mordent* is made thus ~~ when placed over a note it is played thus :



The *Turn* is an ornament known by this mark ~, and means that instead of the note *four notes* are to be played quickly, viz : the note next *above* it, the note *itself*, the note *below* it, and the note *itself*. In playing any kind of Turn, the notes of the scale of the piece are to be used.



The *Shake* or *Trill* is a rapid alternate playing of the note over which it is written and the one next *above* it. It is marked *tr* ~~~ Begin the Trill with the principal note.



MARCHING THRO' GEORGIA.

GRAND MARCH.

S. BRAHAM.

mf

f

mf

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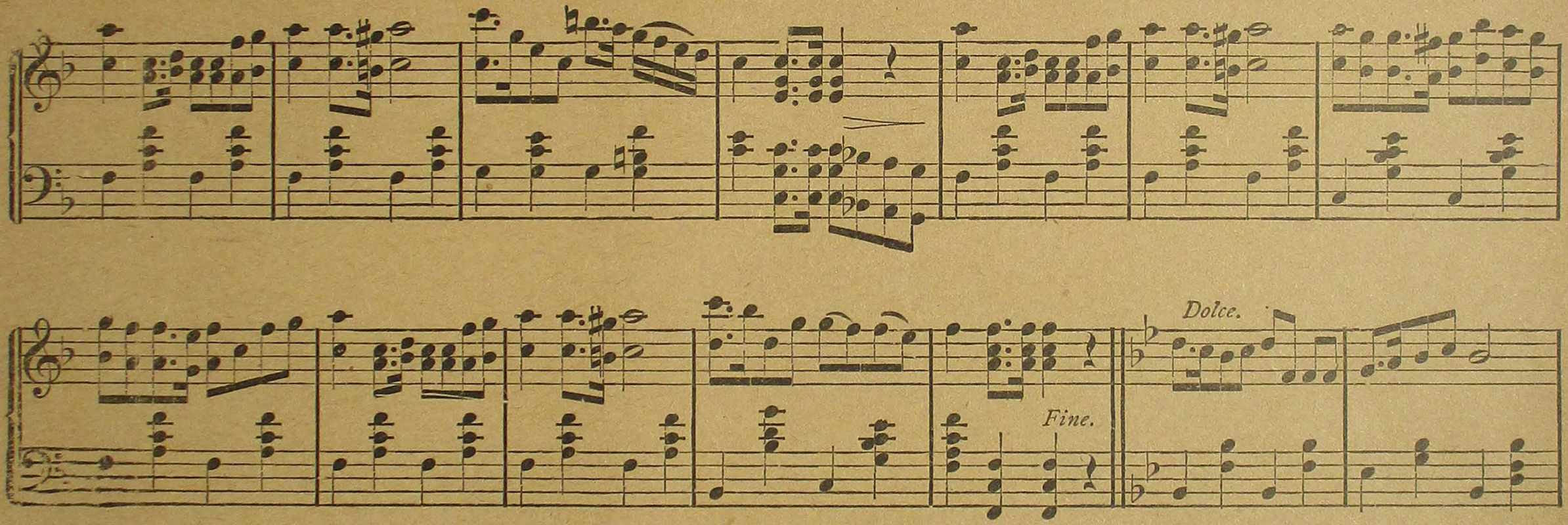
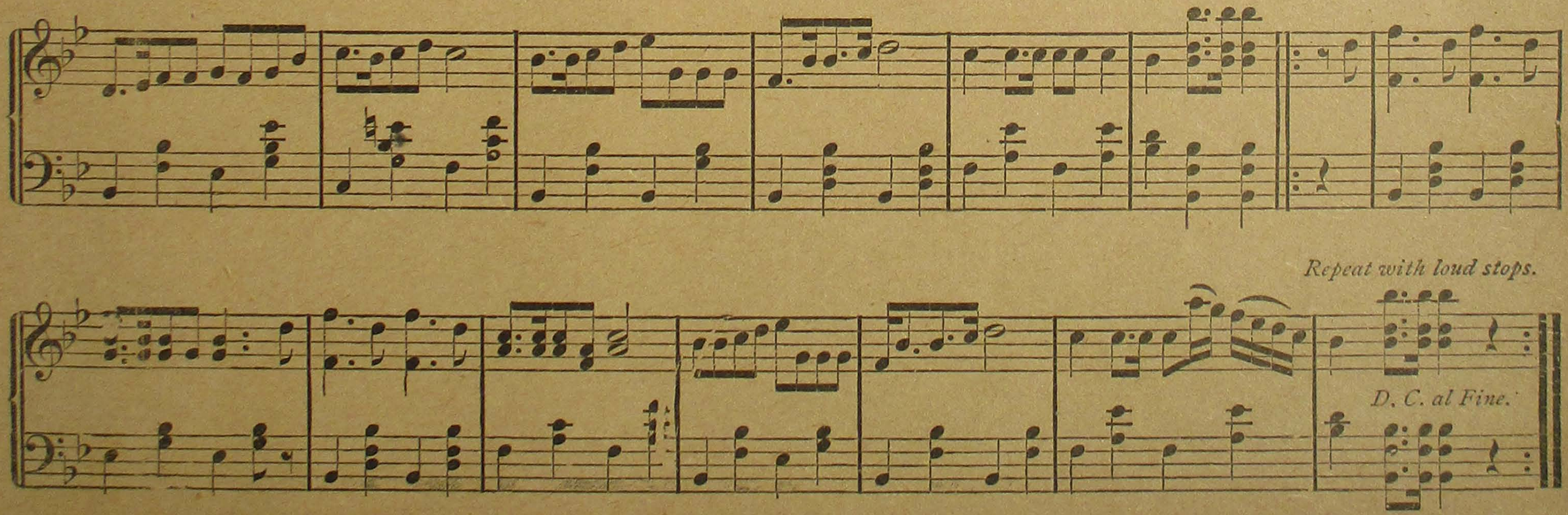




Music is for all. While many may neither have the time nor the inclination to study it, they have, nevertheless, given to them the power to enjoy it when hearing it performed. There is scarcely a human being who does not love to hear music.—*Merz' Musical Hints.*

THE GIRLS OF OUR TOWN.

Words by C. EARNEST FAHNESTOCK. Music by C. T. LOCKWOOD.

Allegretto.

1. Oh, cheerful, hap-py town! I fain would spend my days A-mid thy streets and groves, and blossom covered ways; For of-ten do I think, when
2. How rap-tu-rous, at morn, the car-ol-ing of birds! Yet dear-er far to me, are kind and loving words; They drive a-way dull care, and
3. There faithful-ness at home, let dai-ly du-ties tell! In ev-'ry kind-ly act, how eag-er to ex-cell And tho' their bon-nie hands may
4. So long as star-ry hours their gold-en light un-veil, And oft re-cur-ring blooms their balm-y breath ex-hale, May love, se-rene-ly bright, with

evening stars look down, There nev-er were such love-ly girls as the girls of our town. They are like the dain-ty ro-ses,
ban-ish ev-'ry frown, So charming is the converse sweet of the girls of our town. One may see a type of heaven,
show a tinge of brown, They do but prove the peerless worth of the girls of our town. Un-as-sum-ing, pure and gentle,
snow-y blos-soms crown The hap-py lives and sun-ny brows of the girls of our town. In my heart 'tis al-ways summer,

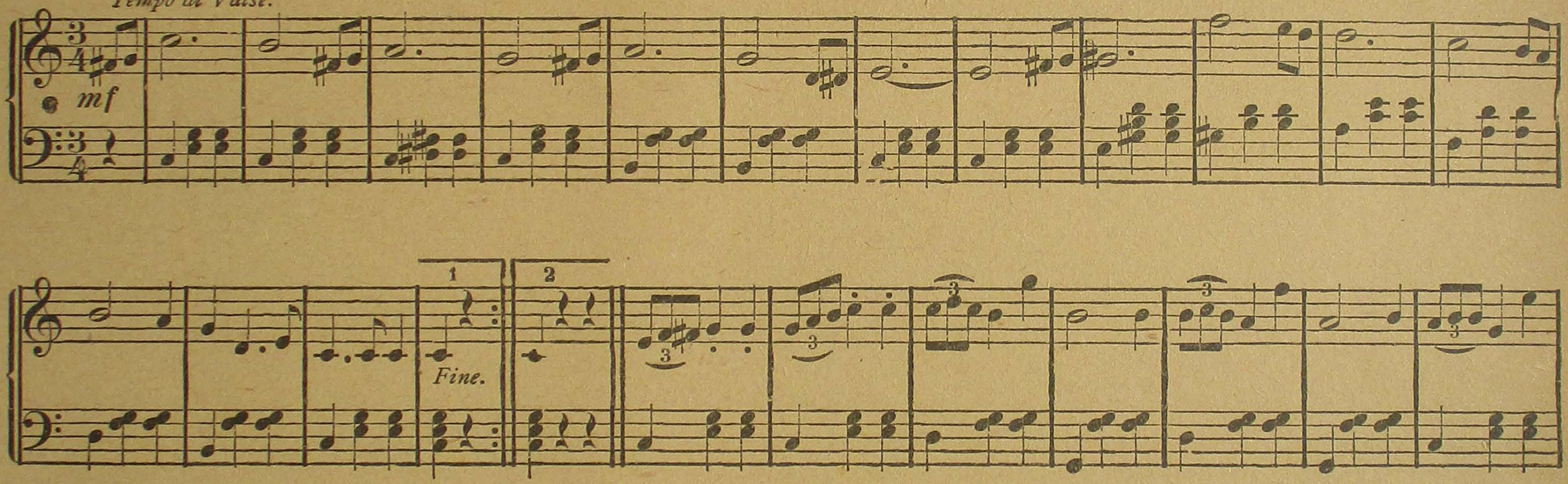
Teeth of pearl and lips so rare;.....
In the smiles their fa-ces wear;.....
Good dis-pens-ing ev-'ry-where;.....
When their love-li-ness I share;.....

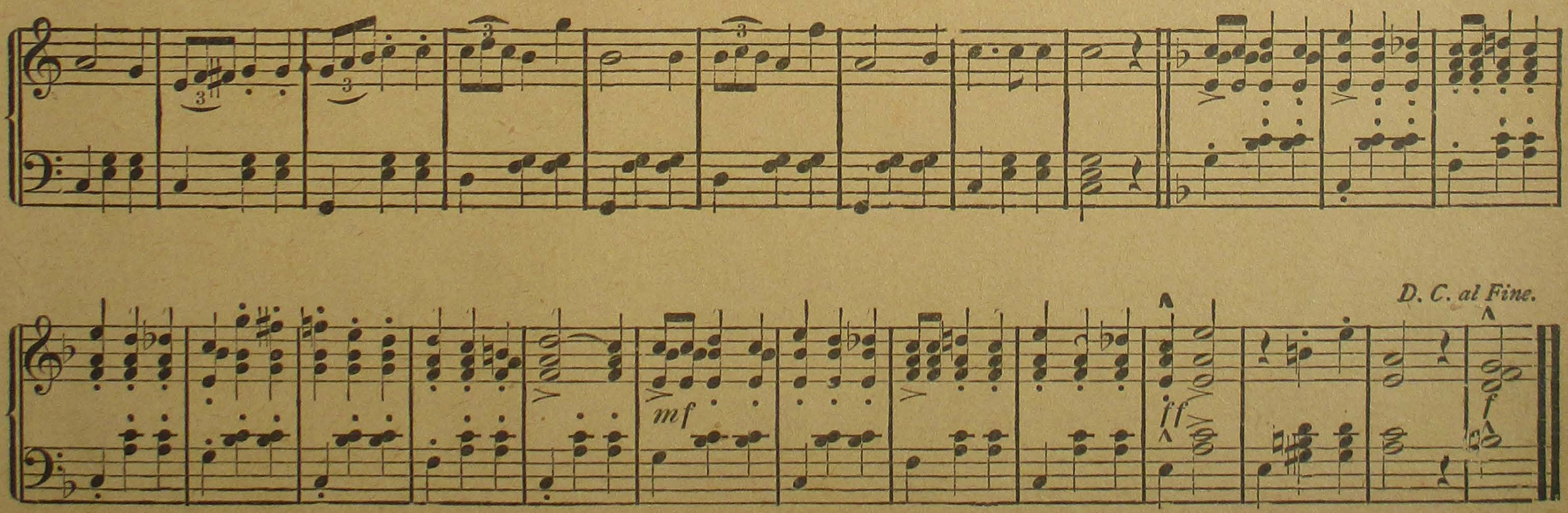
Others may be fair, but nothing to com-pare With the blooming, pret-ty girls of our town.....
Others may be fair, but nothing to com-pare With the bright and joy-ous girls of our town.....
Others may be fair, but nothing to com-pare With the no-ble-hearted girls of our town.....
Others may be fair, but nothing to com-pare With the charming, pret-ty girls of our town.....

THE FIRST KISS WALTZ.

Arranged from LAMOTHE.

Tempo di Valse.





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Music may be compared to a diamond. Many treat it as children do the unpolished gem, as a mere play-thing, unconscious of the beauty that lies concealed within it. Some, however, polish it so highly and cut it so artistically, that its rays shed a flood of light into the hearts of many.—*Merz.*

BETTER LATE THAN NEVER.

COLLIN CO.

Allegretto.

1. If you have a deed to do, Tho' so long de - lay - ing, Wait no more for chance to come, From your pur-pose stray-ing;
2. If in - deed you would be true, Hap - py, wise and lov - ing, Look for no - ble deeds to do, Each brief hour im - prov-ing;

Do it now, while yet you may, Lest you wait for - ev - er! And this say - ing bear in mind "Bet-ter late than nev-er."
Gol- den hours have passed a- way, Gone from life for - ev - er! Yet one chance is left to you, "Bet-ter late than nev-er."

CHORUS.

Stand not i - dle by the way, Waiting for some oth - er day, But this pre-cept bear in mind, "Bet-ter late than never."

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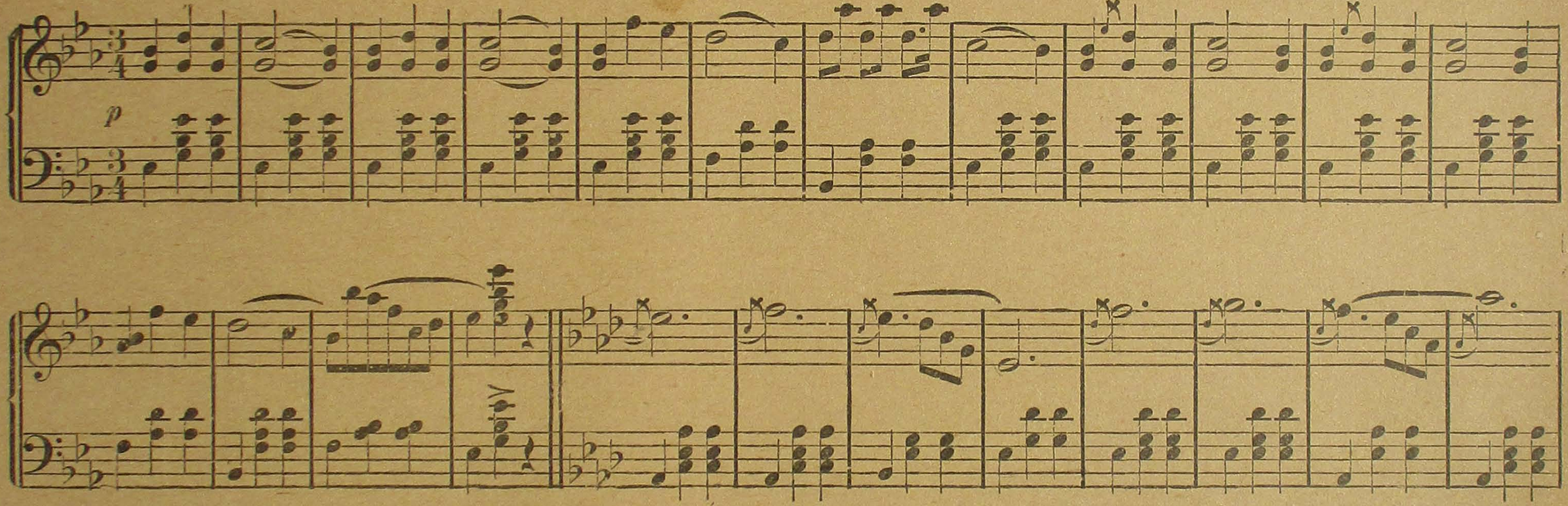
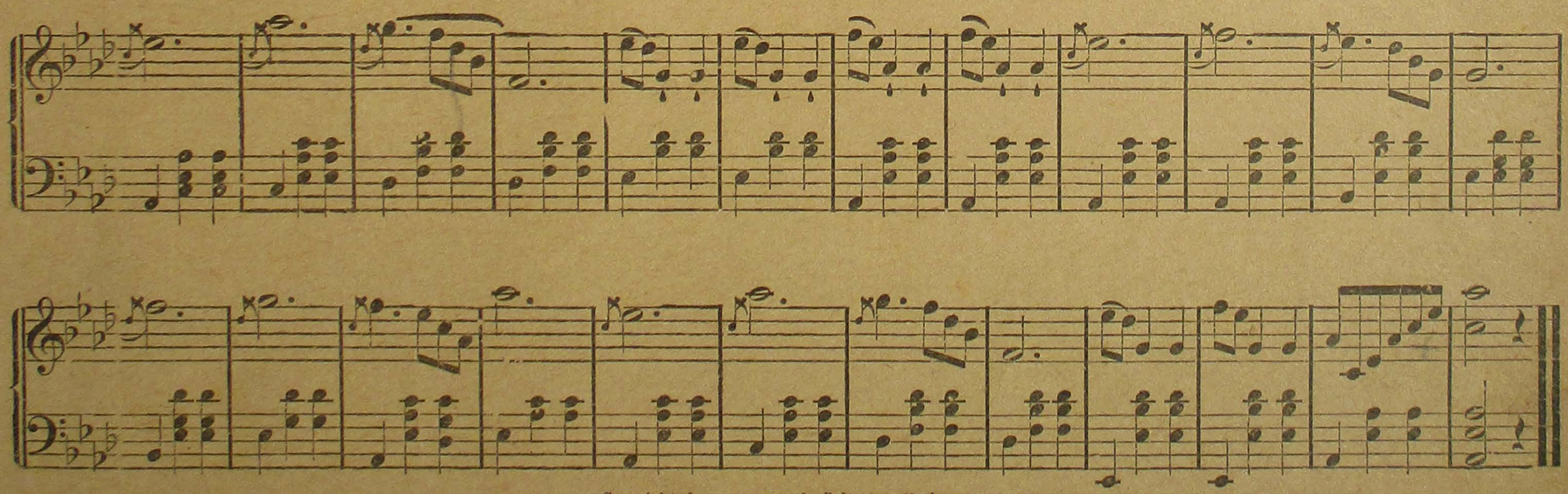
Composed by E. F.





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Pupils who lay aside pieces which they have learned, failing to review them, are like those who put their earnings into pockets with holes in them They first work hard for their possessions, and then carelessly waste them again.—*Merz' Musical Hints.*

TILL THE CLOUDS GO BY.

J. M. NORTH.

Moderato.

mf

1. O my Ja-mie, O my Ja - mie, Bide the time a wee, Sure-ly lanes must have their
2. O my Ja-mie, O my Ja - mie, Time goes quickly by, Grief must have its end my

turning, Ere the travellers dee, Bide the time wi patience, Ja-mie, Looking to the sky..... Waiting as my
Jamie, Sure as moments fly. In thy arm thou't held me, Ja-mie, Oft when dread was nigh..... Lean thou on my

love waits, Ja-mie, Till the clouds go by, Wait - ing as my love wai-s, Ja-mie, Till the clouds go by.
love now, Ja-mie, Till the clouds go by, Lean thou on my love now, Ja-mie, Till the clouds go by.

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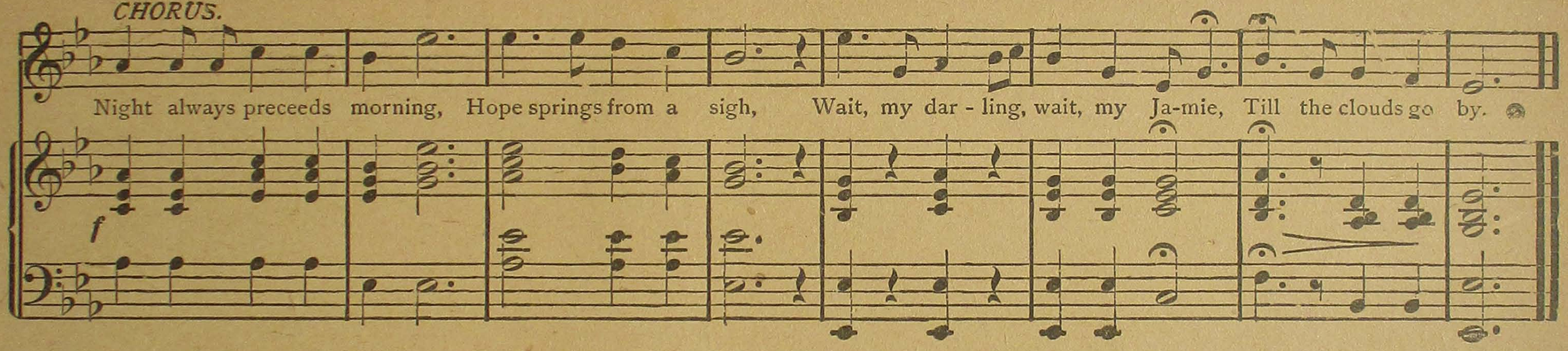
CHORUS.

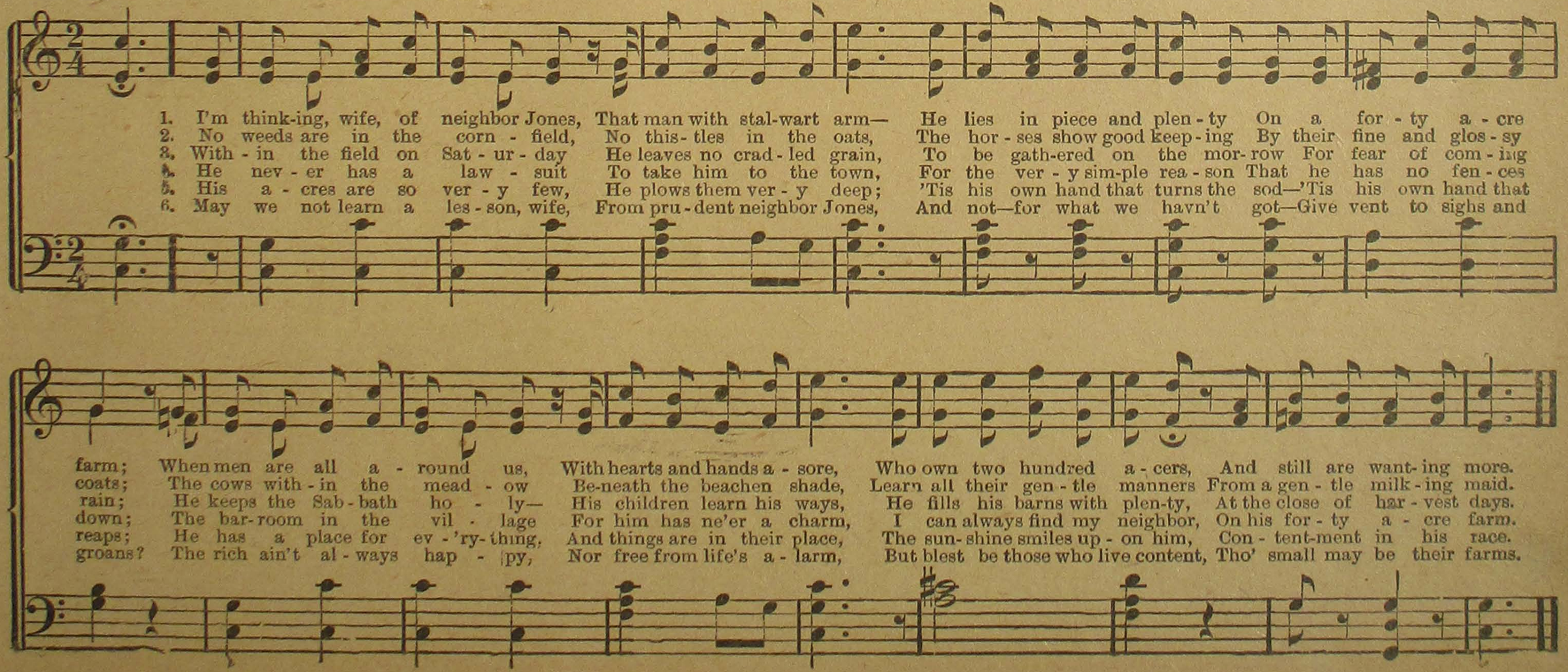


THE FORTY ACRE FARM.

Poetry by JNO. D. YATES.

(May be Sung as a Duet.)

COLLIN COE.



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BREEZE OF THE NIGHT WALTZ

BRAISE DE NUIT.

GEORGES LAMOTHE.

Tempo di Valse. *L'accomp't pp espressive.*

mf

ben marcato il canto.

sf

f

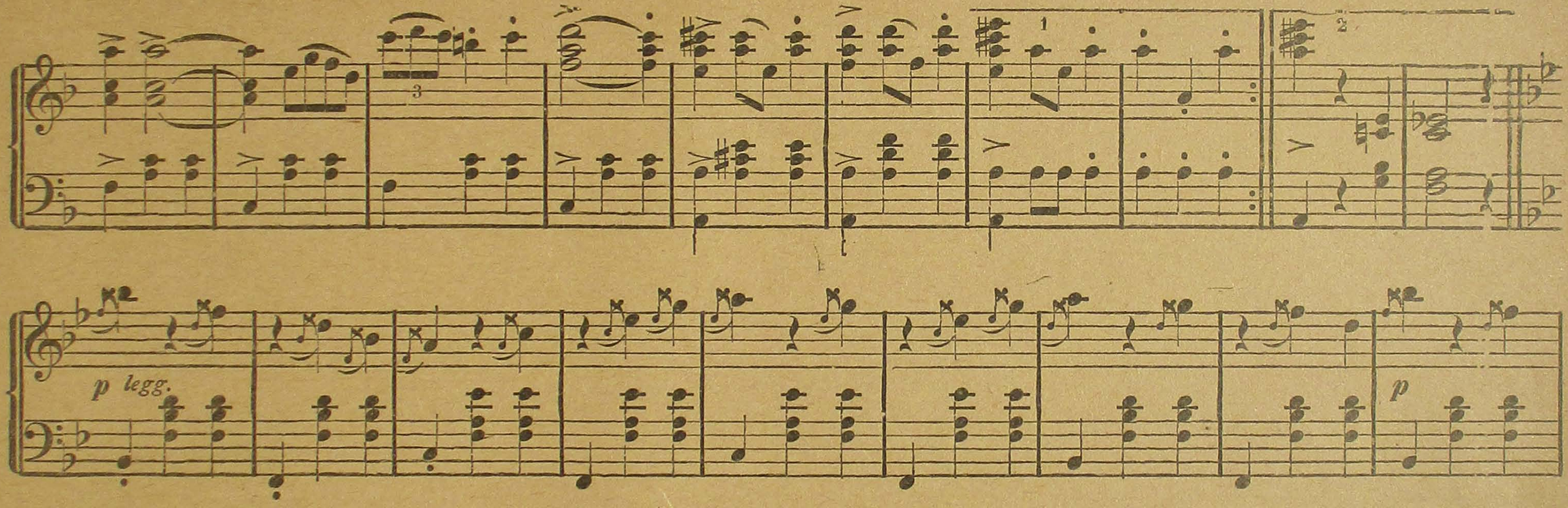
mf

f

f

Fine.

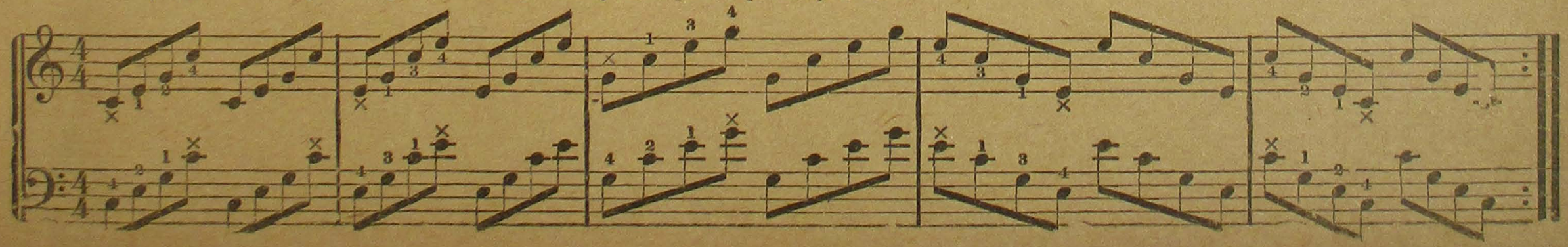
ff



D. C. al Fine.

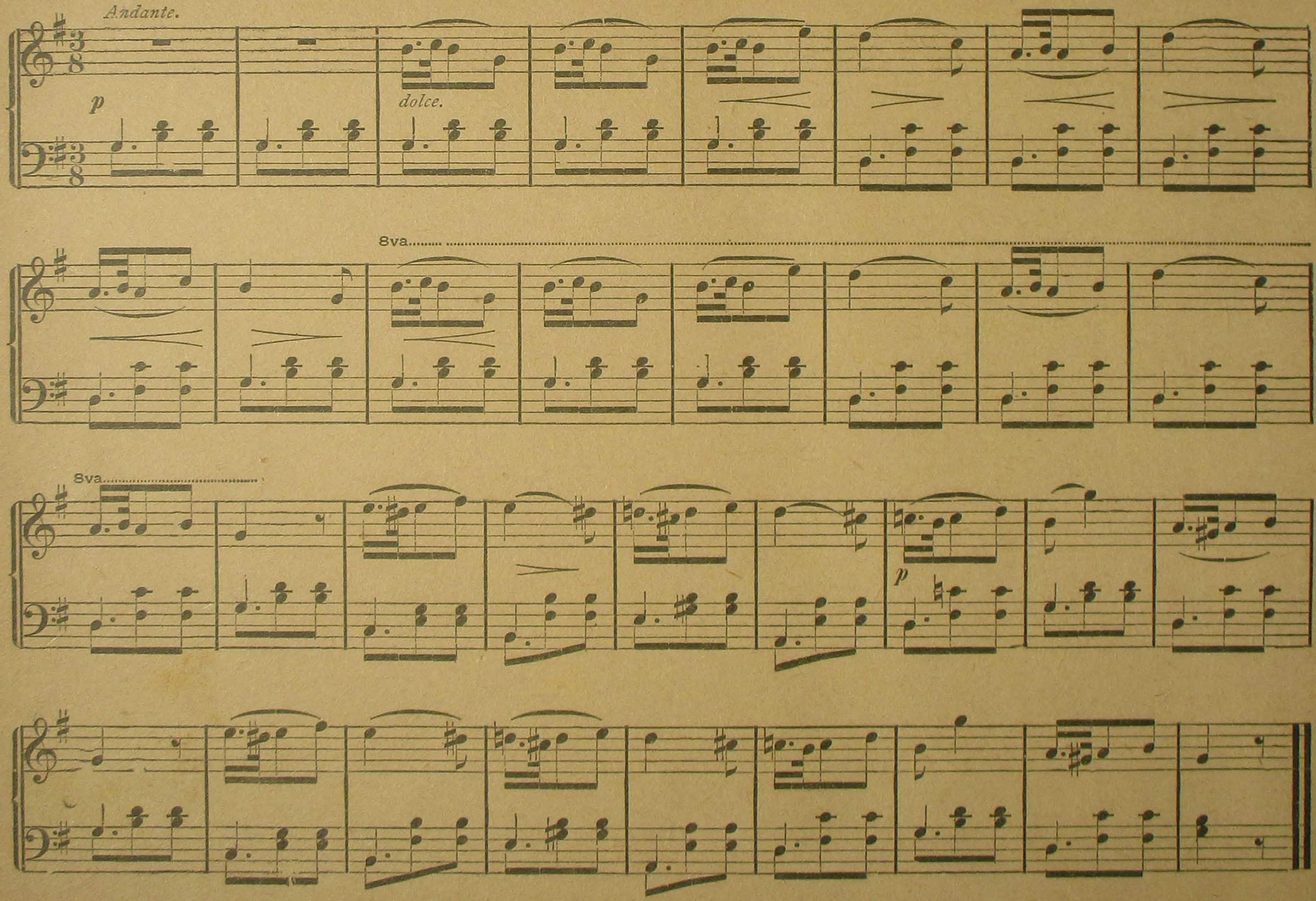
ARPEGGIOS.

When the notes of a chord are played one after the other, instead of being struck simultaneously, the are called *Arpeggios.* Now practice this exercise on arpeggios carefully, until you master it. Study each part separately at first.



AIR FROM THE OPERA "LA TRAVIATA."

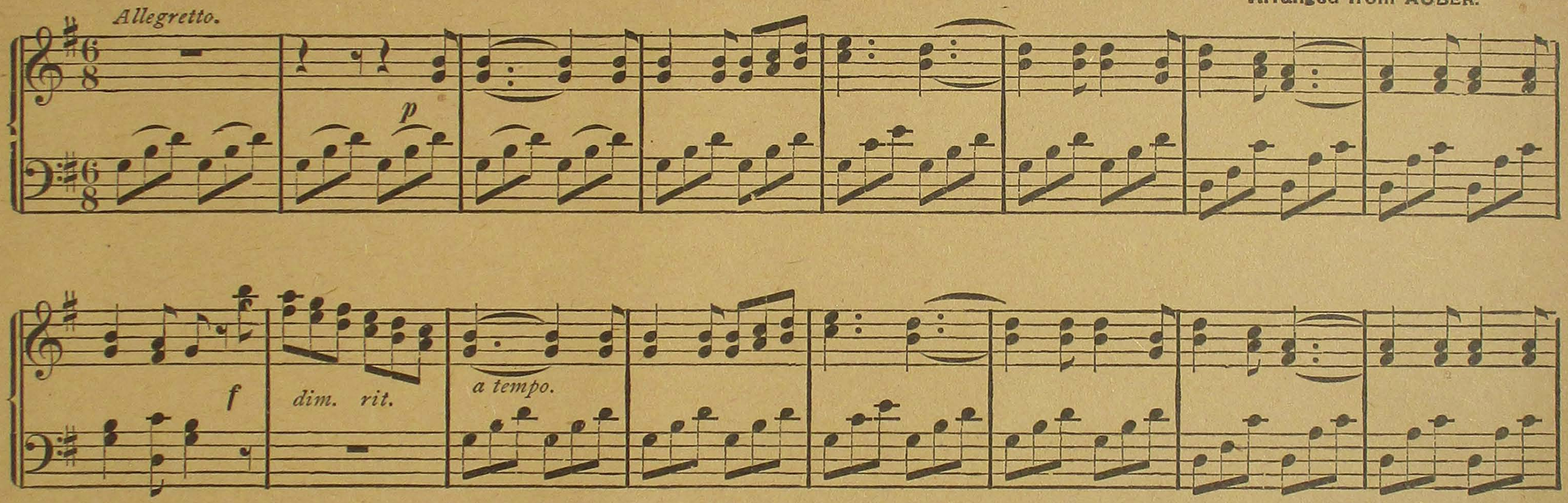
Arranged from VERDI.

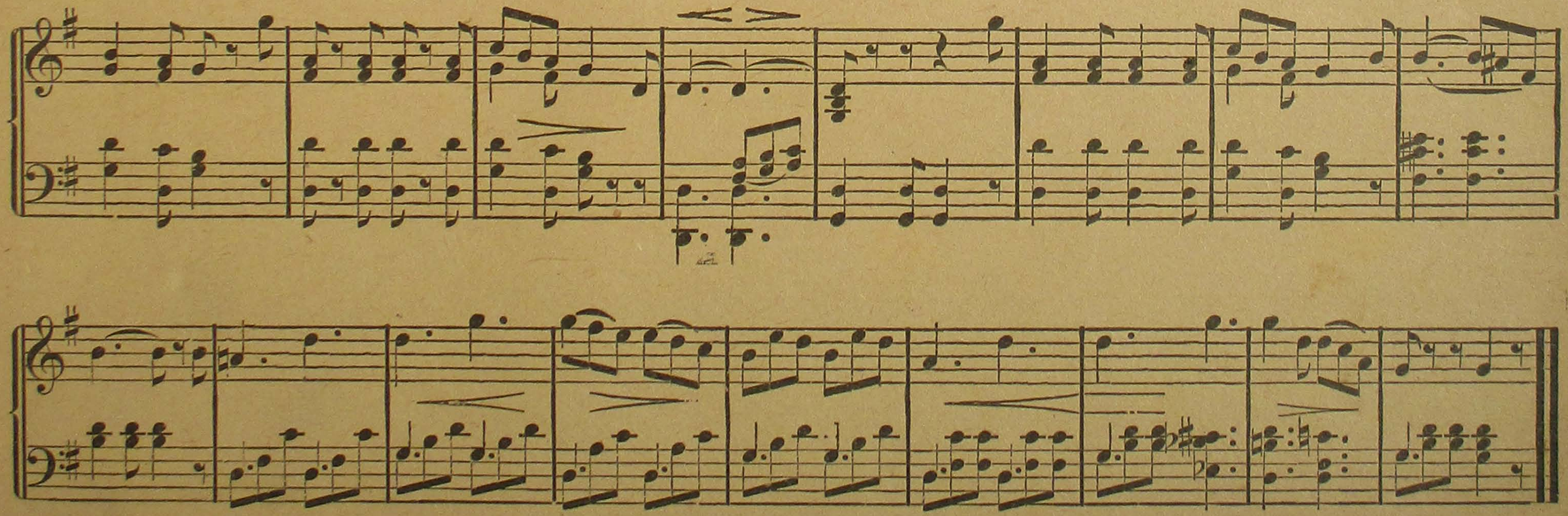


As long as music refines our natures, we may feel sure that we cultivate it as an art, that the spirit of music is with us. But whenever it fails to ennoble us, our singing or playing is but an empty sound.—*Merz' Musical Hints.*

AIR FROM THE OPERA "MASANIELLO."

Arranged from AUBER.





The fact that some pieces are more popular than others, does not stamp them as being superior. Were every opinion and doctrine true which finds the largest number of believers, heathenism would be preferable to Christianity.—*Merz' Musical Hints.*

THE PHOTOGRAPH.

P. P. BLISS.

HUSBAND.

1. Oh, what a pret - ty pict - ure, dear, Your like-ness, dar - ling Lou, 'Twill make you jeal-ous, yet, I fear, It is so much like you!
2. Oh, yes, my dear, 'tis true as life, And art can do no more, It is so ver - y much like you, I've kiss'd it o'er and o'er.
3. The pict-ure kiss'd me? now my dear, You sure - ly are in fun, For though I kiss it o'er and o'er, It nev - er pays me one.

WIFE.

A pret - ty pic - ture, re - al - ly! I'd know if I should see, But if 'tis ver - y pret - ty, why, It can't look much like me!
Ha, ha, 'tis poor—the like-ness, sir, I do not quite dis - cern, But tell me, pray, can you e'er say It kiss'd you in re - turn?
Ha, then you're wrong, I've caught you now, And you will quite a - gree, That if it nev - er kis - ses back, 'Tis not at all like me!

WIFE. *DUET, to be sung after first and third verses.*

Not at all like me, not at all like me, Oh the like-ness I don't see, Tho' 'tis true, tho' 'tis bright,

HUSBAND.

'Tis like you, as all can see, 'tis like you, as all can see, Oh the like-ness you must see,..... so turn, so bright, so

tho' 'tis beau - ti - ful, Tho' 'tis true, tho' 'tis bright, tho' 'tis beau - ti - ful, Oh 'tis not, 'tis not at all like me.

bright, so beau - ti - ful, So true, so bright, so beau - ti - ful, 'Tis like you as all can see

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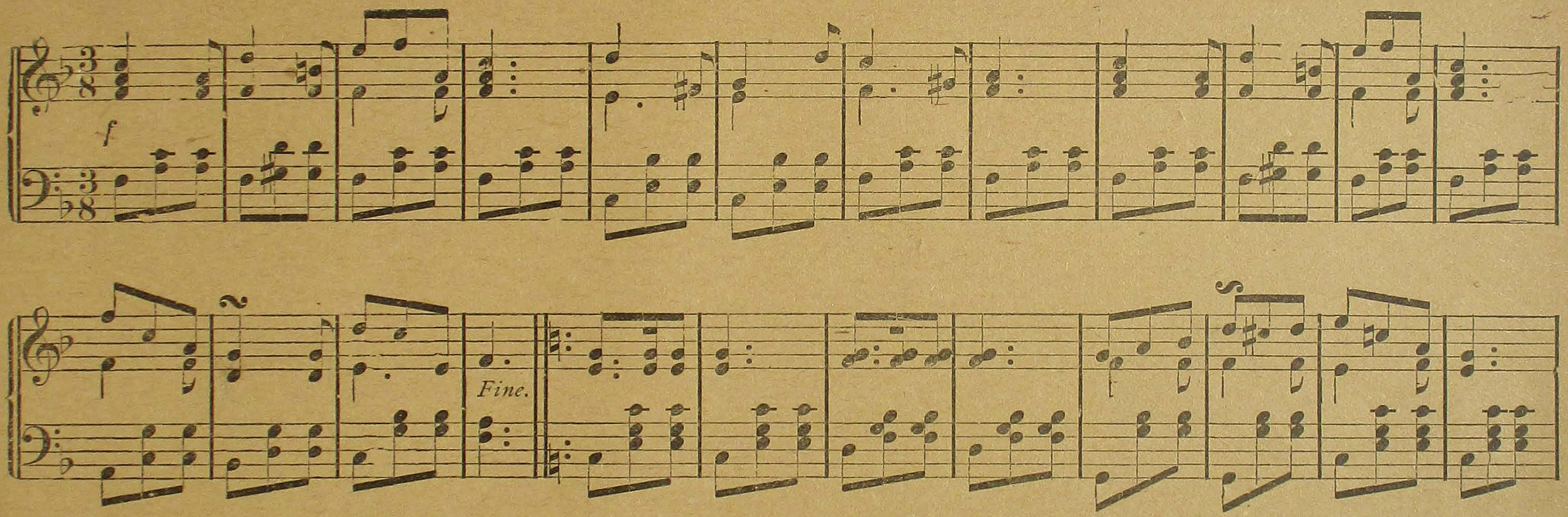
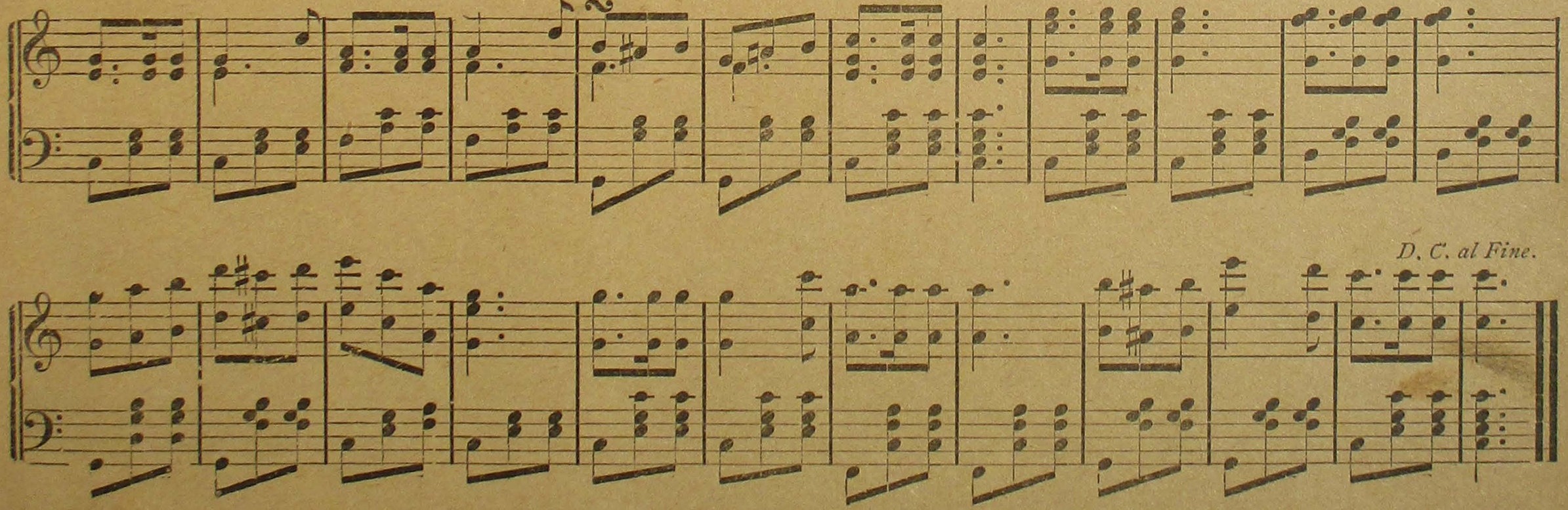
IOLA WALTZ.

S. A. JEWETT.





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The hearing of a good piece of music elevates us. It makes impressions which can never be fully effaced. Music tunes us to the highest pitch of which we are capable, and while listening to it we feel both what we are, and what we might be.—*Merz' Musical Hints.*

RECREATION MARCH.

E. MACK.

mf

Fine.

TRIO.

D. C. al Fine.

p

f

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ECHOES.

WALTZ SONG.

COLLIN COE.

Lively.

1. The birds were sing - ing in the grove, Where play - ful ech - oes
2. A lit - tle maid came trip - ping by, To pick the flow - ers

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gay - ly rove Un - der the leaf - y trees; The flow - ers smiled 'mid fra-grance sweet,
grow - ing nigh, Singing, she pass'd a - long; Then came each laugh - ing, fair - y sprite,

To hear the ech - oes soft re - peat The wild bird's mel - o - dies,
With voice so soft, and step so light, And stole a - way her song?

f *f* *mf* *1st time.* *mf* *2d time.*

Echo, Echo, Chasing the fair - ies gay..... Mer - ri - ly dance and play!

f *p* *f* *p* *mf* *mf*

ROSEBUDS IN THE GARDEN.

SCHOTTISCHE.

MAX VERNOR.

Allegretto.

mf

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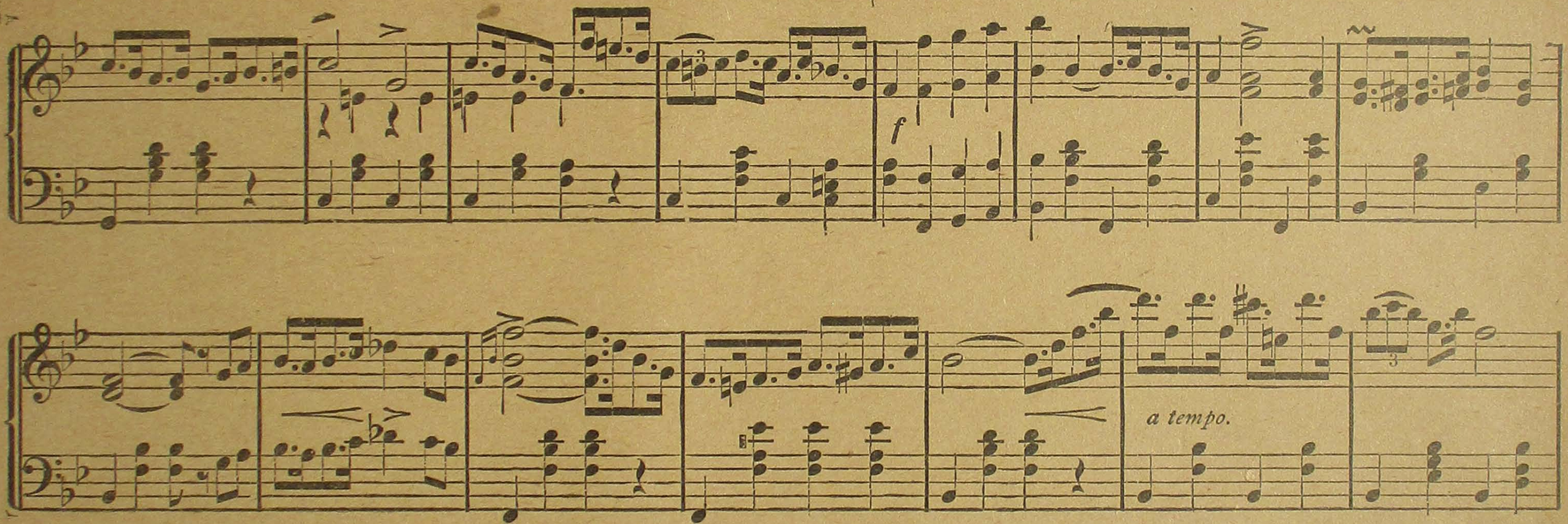

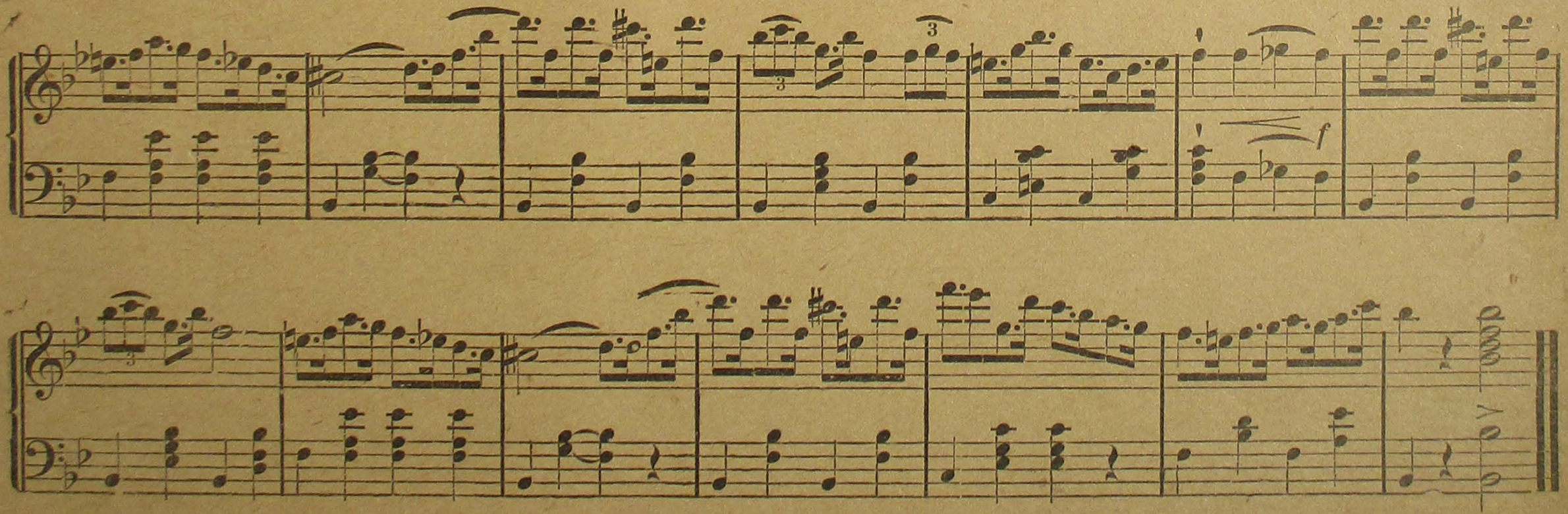

Strong music will strengthen, while silly music will weaken our characters. Vulgar music will hurt our morals, and though the best music may at times fail to do us good, it is sure never to do us any harm.—*Mers' Musical Hints.*

COMRADES.

Written and Composed by FELIX McGLENNON.

Arranged by E. JONGHMANS.

p Allegro.

We from child - hood play'd to - geth - er, My dear com-rade Jack and
When just bud - ding in - to man - hood, I yearn'd for a sol.d - ier's
I en - lis - ted, Jack came with me, And ups and downs we

Tempo di Marcia.

f *sf* *p*

I,..... We would fight each oth - er's bat - tles, To each oth - ers aid we'd fly; And in boy - ish scrapes and troubles,
life,..... Night and day I dream'd of glo - ry Long-ing for the bat - tle's strife; I said "Jack I'll be a Sold - ier,
shared,... For a time our lives were peaceful, But at length war was de - clared; Eng - land's Flag had been in - sul - ted,

You would find us ev - 'ry-where, Where one went the oth - er fol-low'd, Naught could part us for we were
'Neath the Red the White the Blue, Good- bye Jack!" said he, "no nev - er! If you go, then I'll go too," We were
We were ordered to the front And the Reg'ment we be - long'd to Had to bear the bat - tle's brunt, We were

1. 2 and 3.

CHORUS. Tempo di Valse.

Com - rades, com - rades, ev - er since we were boys,..... Shar-ing each oth - er's sor -
8va.....

- rows, shar-ing each oth - er's joys,.....
8va.....

Comrades when man-hood was dawn - ing, Faith-ful what-e'er might be -
8va.....

- tide;..... When dan-ger threaten'd my darling old comrade was there by my side..... side.....
8va.....

1 2

BRAVE BOYS QUICKSTEP.

CHAS. KINKEL.

p Moderato.

f

p

p

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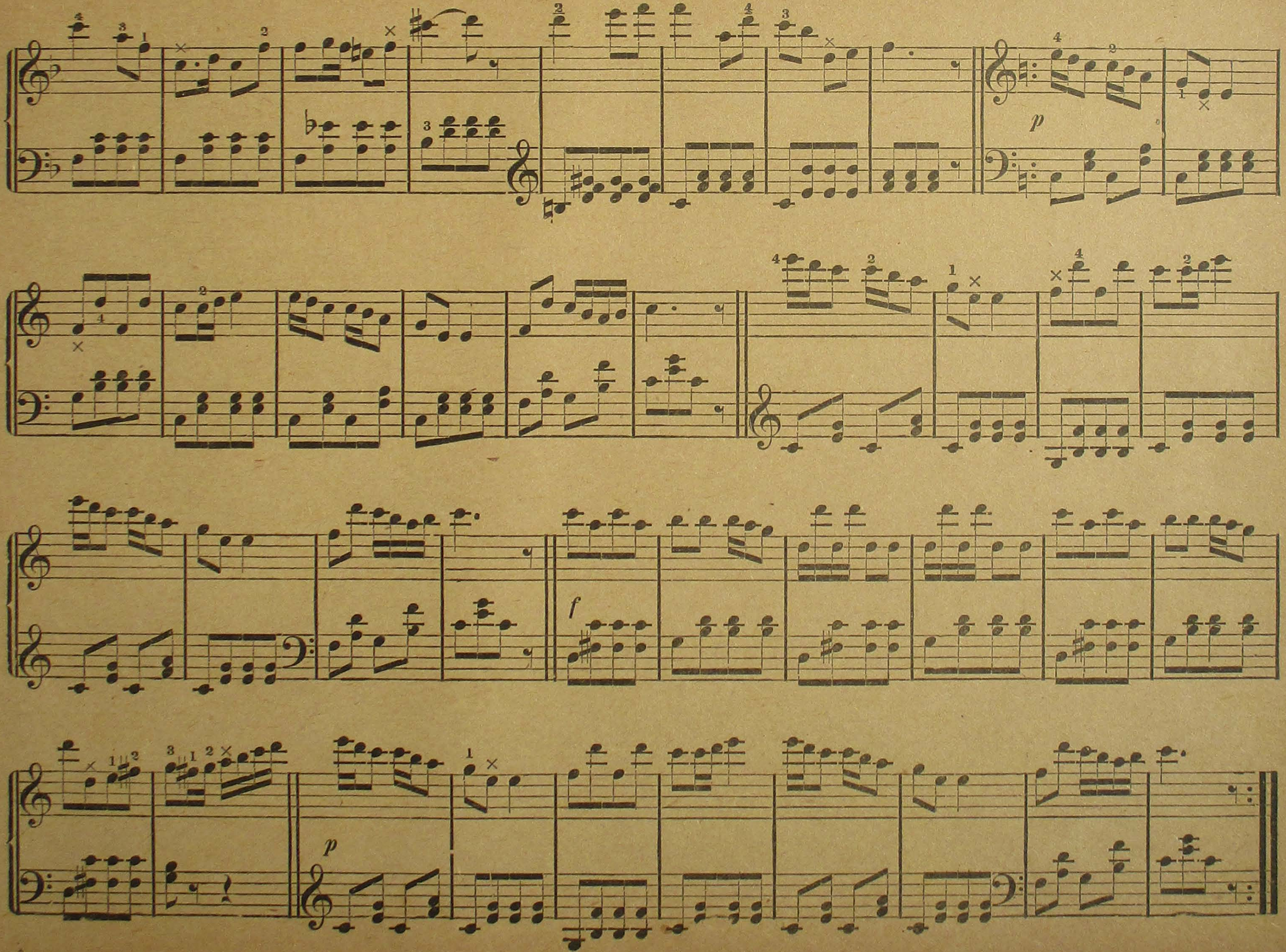
p
f
p

BYE-LO-LAND.

Words from "The Nursery." Music by J. C. MACY.

Andantino.

p

1. Ba - by is go - ing to Bye - lo-land, Bye - lo-land, Bye - lo-land,
2. Oh, the bright dreams in Bye - lo-land, Bye - lo-land, Bye - lo-land,
3. Sweet is the way to Bye - lo-land, Bye - lo-land, Bye - lo-land,

mf *dim.* *p* *p*

Go - ing to see the sights so grand, To see the sights so grand.
All by the lov - ing an - gel's plann'd, The lov - ing an - gel's plann'd;
Guid-ed by mother's gen - tle hand, By mother's gen - tle hand;

Out of the sky the wee stars peep, Watch-ing to see her
Soft lit - tle lash - es downward close, Just like the pet - als
Lit - tle lambs now are in the fold, Lit - tle birds nes - tle

dim. *p* *rit.* *a tempo.*

poco. *p* *pp* *rit.*

fast a - sleep, Swing so! Bye - lo! Ba - by is safe in Bye - lo-land.....
of a rose, Swing so! Bye - lo! Pret - ti - est eyes in Bye - lo-land.....
from the cold, Swing so! Bye - lo! Ba - by is safe in Bye - lo-land.....

p *pp* *rall.* *mf*

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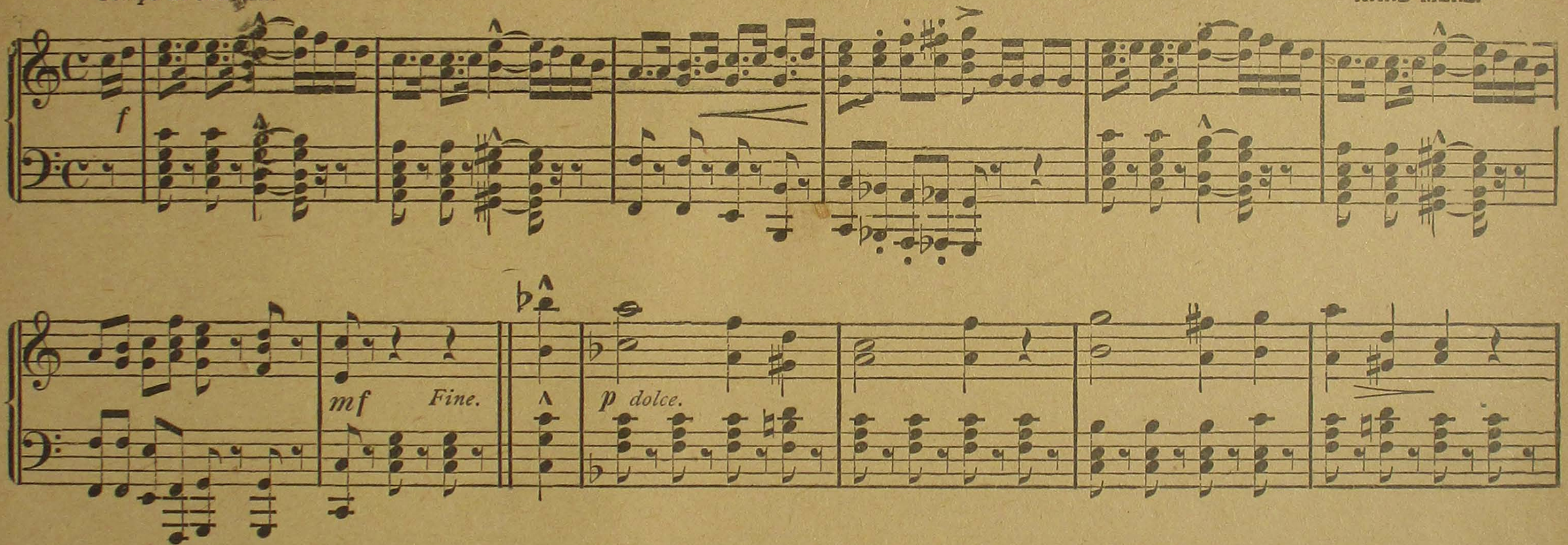
Tempo di Marcia.

KARL MERZ.



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play before others when not in a proper frame of mind, is doing injustice to the art, ourselves and the audience. Playing with will surely avenge itself upon you.—*Merz' Musical Hints.*

PEEK-A-BOO.

ROSABELL

Allegretto.

1. When you come from your work in the ev'ning, And the lit - tle ones climb on your
2. Then you catch' the wee rogue, and you kiss her, As you hold her so close to your

knee, You laugh at the sto - ries they tell you, As full of their fun as can be, And per - haps there's a face in the
heart, And you think how much you would miss her, If ev - er from her you should part, Then a - way she goes, laughing and

cor-ner, With a pair of bright eyes o - pen wide, And you see a wee rogue, all dimples, Just try - ing her best to hide.....
shouting, And a kiss she is throw-ing to you, And be - hind the door she's hid-ing, To hear you say peek - a - boo!.....

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CHORUS. Tempo di Valse.

Peek - a - boo! Peep - a - boo! Try-ing to hide from me! Peek - a - boo!

Peep - a - boo! Two lit-tle eyes I see, now take care! Peep - a - boo! Peep - a - boo! Hid - ing

ev' - ry - where, On the floor, By the door, Now I'm com - ing there.....

WORLD'S EXPOSITION MARCH.

GEO. MAYWOOD.

Tempo di Marcia.

mf *p*

Melodia. *Marcato.*

mf *sf* *sf*

f *p* *f*

cres - cen - do. *sf* *sf*

Last Ending.

Fine.

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TRIO.

f

p

mf

TUBA SOLO.

mf

cres.

sf *sf* *sf*

D. C. al Fine.

Next to a good life, music is best calculated to make man happy. The hearing of good music invariably tunes our hearts to love God and man better, and, if the passing clouds of gloom throw a shadow over the many blessings surrounding us, music often brings back the sunlight, and makes us again thankful for the privilege of being in so beautiful a world as this. We will always be better for hearing good music.—*Mers.*

SINGING TIME TO SLEEP.

Words from "Whitehall Review."

Music by ROSABEL

1. Turn the hour glass, dear - est, Time forgets to weep; It is love thou hear - est, Singing time to sleep...
2. If dark days thou fear - est, Learn the old, old rhyme, Love, true love, my dear - est, Turns the glass of time...

mf

f *p* *rit.*

Dear heart, no shadows fall, Kind love is o - ver all; Time's a-sleep my dear - est, Love is o - ver all!
Ah, me! those running sands! Time's glass is in thy hands; Love, true love, my dear - est, Hath but golden sands.

p

f *p* *rit.*

Dear heart, no shadows fall! Kind love is o - ver all! It is love thou hear - est, Sing - ing time to sleep.

f *p*

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TRAÜMERI.

SCHUMANN.

Andantino.

p

rall.

Tempo di Valse.

p *mf*

1 2

mf

p *mf*

rit.

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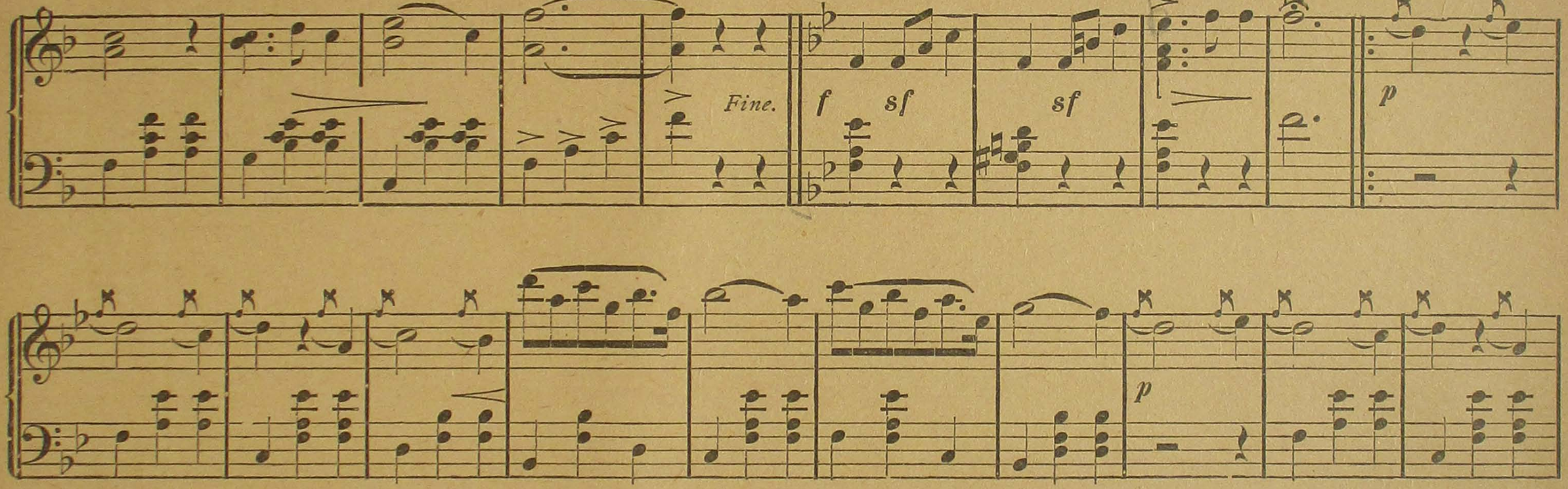

No matter what your occupation may be, in order to reach success you must work. Everything worth having represents work. He who is willing and able to work, he it is who carries off the palm. He who loiters and takes his ease is sure to be left behind. No matter what your talents may be, no matter who your teacher is, unless you yourself work, and work hard, you will never become a musician, you will never meet with success.—*Mers.*

FIRST OF THE SEASON GALOP.

MOLLENHAUFT.

Allegro.

f

Fine.

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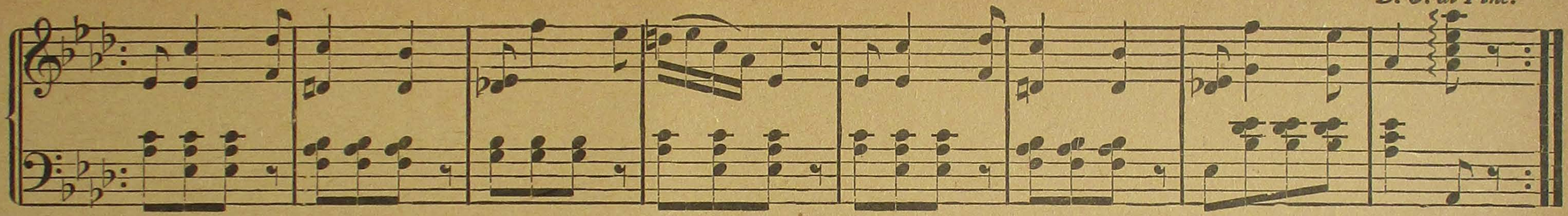
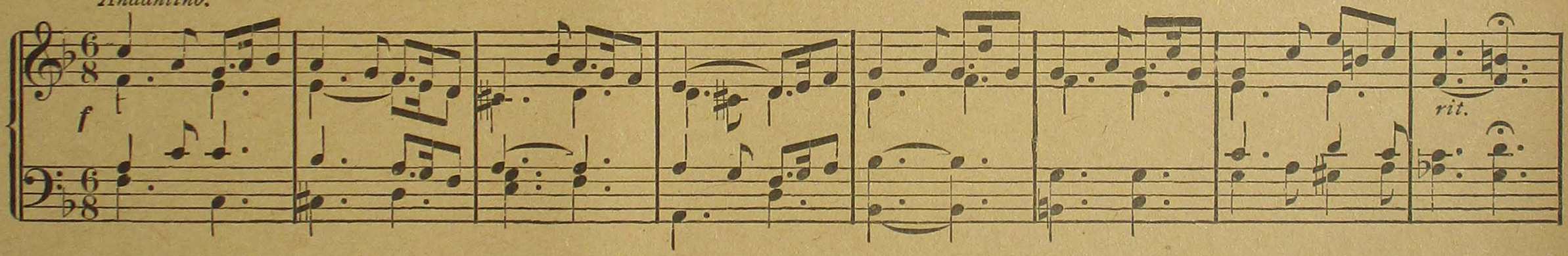
D. C. al Fine.



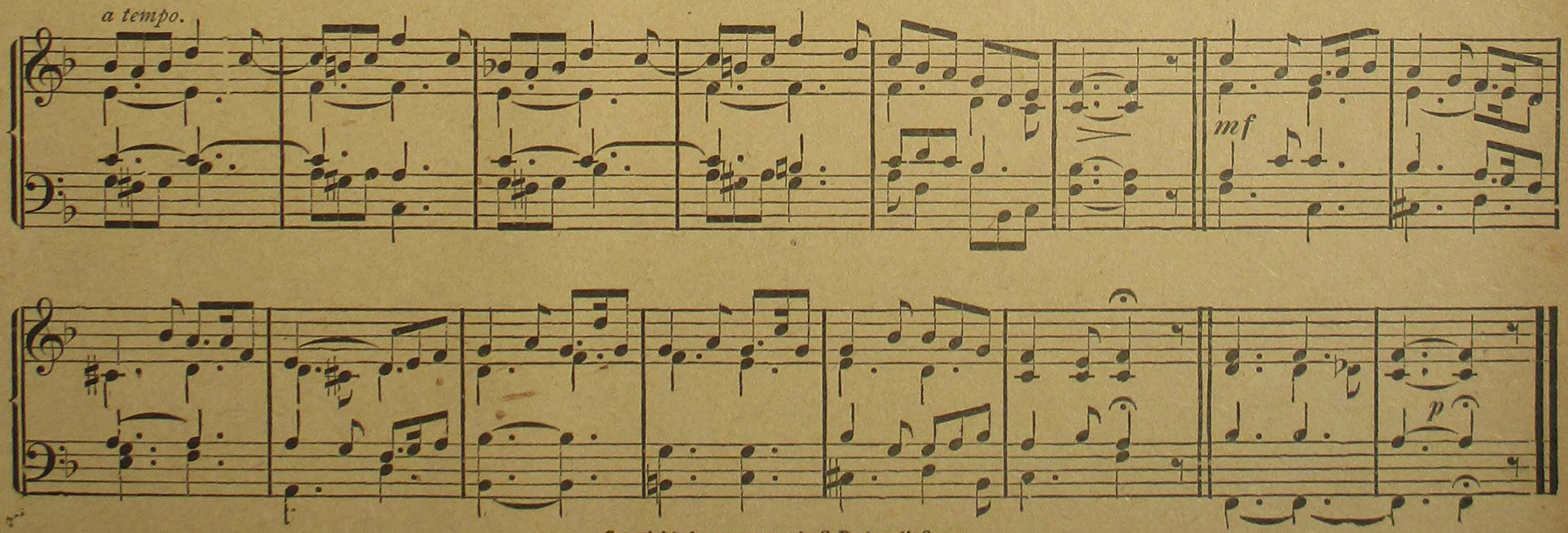
VOLUNTARY.

J. C. MACY.

Andantino.



a tempo.



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STARRY WAVES.

Words by C. ERNST FAHNESTOCK.

Music by C. T. LOCKWOOD.

Not too slow.

1. Star - ry waves, star - ry waves, danc - ing on the
2. Night - in - gale, night - in - gale, chant - ing in the
3. Sum-mer moon, sum-mer moon, glo - ry of the

sea,..... Bright - ly come, dark - ly fade, die..... in mel - o - dy;..... The moon - beams gent - ly
grove,..... Cease a - while, bird of song, lis - ten to..... my love;..... He strikes..... his joy - ous
skies,..... Soft - ly gild, sweet - ly guard, where his path - way lies;..... His kiss..... is on my

fall..... up - on the dream - ing flowers,..... Of fra - grant for - est trees..... and bloom - ing myr - tle
harp,..... on yon - der ros - y isle,..... And at its thrill - ing tones,..... the blos - soms seem to
brow,..... Oh! bliss - ful balm - y shore,..... He tells me he is mine,..... and mine for - ev - er

bow'rs,... While from the lone - ly shore,..... I gaze up - on the sea,..... Whose sil - ver crest - ed waves,..... are
smile;..... My heart with rap - ture wild..... is throb-bing by the sea,..... Ye danc - ing star - ry waves,..... Oh!
more;..... Ye sil - ver crest - ed waves,..... Oh, clap your hands with glee, ... Pro-claim ye star - ry waves,..... my

beau - ti - ful to me;..... Whose sil - ver crest - ed waves,..... are beau - ti - ful to me.....
bear my love to me;..... Ye danc - ing star - ry waves,..... Oh, bear my love to me.....
bri - dal by the sea;..... Pro-claim ye star - ry waves,..... my bri - dal by the sea.....

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HYMN.

mf

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STANDARD ORGAN MARCH.

FRANK R. WEBB.

Full Organ.

ff

Coupler and sub-bass off.

ff

Full Organ.

1 2

TRIO. Coupler and sub-bass off.

Fine.

pp

Solo for Celeste, Flute off.

p

STANDARD ORGAN MARCH.—CONCLUDED.

Full Organ.

ff

D. C. al Fine.

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DICTIONARY OF MUSICAL TERMS.

A. By, for, in, at.
ACCELERANDO. Quicken the movement.
ACCIDENTALS. Sharps, flats or naturals introduced in the course of a piece.
ACCOMPANIMENT. The harmony; all the parts except the one carrying the melody.
ADAGIO. Quite slow.
AD LIBITUM, or *Ad lib.* At the taste or discretion of the performer.
AFFETTUOSO. Affectionately, tenderly.
AGITATO. Anxiously, in an agitated manner.
ALLEGRO. Quick.
ALLEGRETTO. Briskly, but not as quick as Allegro.
AL SEGNO. To the sign; meaning, repeat from the beginning to the sign 𝄋.
AMORE (Con). } Lovingly, tenderly.
AMOROSO. }
ANDANTE. In a moderate, even and graceful time.
ANDANTINO. Somewhat slower than Andante.
ANIMATO. } In a spirited manner.
ANIMOSO. }
A PIACERE. Same as Ad Libitum.
APPOGGIATURAS. Notes of embellishment written in small characters.
ARIA. An air or song.
ARPEGGIO. The notes of a chord when played successively.
ASSAI. Very, extremely.
A TEMPO. In the regular time.
BARCAROLLE. A Venetian boat song; applied to a light graceful composition in 6-8 measure.
BEN. Well; as, Ben Marcato, well marked.
BRILLANTE. Showy and brilliantly.
BRIO (Con). } With brilliancy and spirit.
BRIOSO. }
CANTABILE. In a graceful, singing style.
CAPRICCIO. A fanciful and irregular composition.
CAVATINA. An air of one movement or part.
CHORD. Three or more tones struck simultaneously.
CHROMATIC. Formed of semi-tones.
CODA. A passage added to a composition to bring it to a complete close.
COLLA VOCE. With the voice.
CON. With; as, Con Espressione, with expression.
COPULA. } A mechanical stop in an organ, by which two
COUPLER. } rows of keys are connected.
CRESCENDO or *cresc.*, or <. Gradually increase the volume of tone.
DA CAPO or *D. C.* Repeat from beginning to the word *Fine.*
DAL SEGNO or *D. S.* From the sign; meaning, repeat from the sign 𝄋 to the word *Fine.*
DECISO. Firm, decidedly.
DECRESCENDO or *decresc.*, or >. Gradually diminish the volume of tone.
DELICATO. Delicately.
DIATONIC. Naturally; using the tones of the major or minor scales without chromatic alteration.
DIMINUENDO or *dim.*, or >. Gradually diminish the volume of tone.
DOLCE. Sweetly, softly.
DOLCISSIMO. As sweetly as possible.
DOLORE. } Mournfully.
DOLOROSO. }
DUET. A composition for two voices, or in two parts.
E. And.
ELEGANTE. Gracefully, elegantly.
ESPRESSIVO. } With expression.
CON ESPRESSIONE. }
EXTEMPORE. Offhand; without previous preparation.
FANTASIA. } An irregular kind of composition, in which
FANTAISIE. } the rules of form are to a certain extent disregarded.
FINALE. The last movement or part of an extended composition.
FINE. The end.
FORTE or *f.* Loud.
FORTISSIMO or *ff.* Very loud.
FORZANDO or *fz* or >. With sudden emphasis or force.
FUOCO. With fire.
FURIOSO. Furiously.
GAVOTTE. A dance, usually in common time, combining vivacity with dignity.
GIUSTO. In exact time.
GRAVE. Extremely slow; solemn.
GRAZIOSO. In a graceful, elegant style.
I, IL. The.
IDYLLE. A name frequently given to graceful compositions in the romantic style.
IMPROMPTU. An extemporaneous production.
INTERLUDE. A short strain, usually of 4 or 8 measures, occurring between the verses of a hymn or psalm.
INTERVAL. The difference in pitch between two tones.
LARGO. Very slow and solemn.
LARGHETTO. Slow and solemn, but less so than Largo
LE, LES. The.
LEGATO. Smooth and connected.
LEGGIERO. Lightly.
LENTANDO. Gradually retard or slacken the time.
LENTO. In slow time.
L. H. Left hand.
L'ISTESSO TEMPO. In the same time as before.
LOCO. Play the notes where written. This mark occurs after an *8va*.....
LUGUBRE. Mournfully, sadly.
M. See Mezzo.
MA. But.
MAESTOSO. Majestic and dignified.
MAIN. Hand; as, M. D., Right hand; M. G., Left hand.
MANUAL. A keyboard for the hands.
MARCATO. Marked and emphatic.
MARCHE. } A march.
MARCIA. }
MARCHE FUNEBRE. A funeral march.
M. D. Right hand.
MENO. Less.
MENUET. } A graceful movement in 3-4 measure.
MINUET. }
MEZZO or *m.* Medium or moderate; as, *mf*, rather loud; *mp*, rather soft.
MISTERIOSO. Mysteriously.
M. G. Left hand.
MODERATO. Neither slow nor quick; in moderate time.
MOLTO. Very, extremely.
MORENDO. Dying away.
MOSSO. Rapid.
MOTO or Con moto. With agitation and earnestness.
NOCTURNE. } Night song. A pensive and sentimental
NOTTURNO. } melody.
NON TROPPO. Not too much.
PASTORALE. A soft and rural movement in 6-8 measure.
PATETICO. Pathetically.
PEDALS. } A keyboard for the feet.
PEDAL KEYBOARD. }
PERDENDO, PERDENDOSI. Dying away
PESANTE. With heavy accent or emphasis.
PIANO or *p.* Soft.
PIANISSIMO or *pp.* Very soft.
PIU. More; an adverb of augmentation; as Piu mosso, quicker; Piu piano, softer.
POCO. A little, somewhat.
POCO A POCO. By degrees, little by little.
POMPOSO. Dignified, grand.
PRELUDE. A short introductory performance.
PRESTO. Very quick.
PRESTISSIMO. As fast as possible.
PRIMO. A first or principal part; the part performed by the right hand player in a four-hand duet.
QUARTET. A composition for four voices, or in four parts
QUASI. As if, in the manner or style of.
QUINTET. A composition for five voices, or in five parts
RALLENTANDO or *rall.* Gradually retard the time and diminish the volume of tone.
RELIGIOSO. In a solemn style.
REVERIE. A vague and dreamy composition.
R. H. Right hand.
RITARDANDO or *ritard*, or *rit.* Gradually slower.
ROMANCE. } A short, simple melody of tender character.
ROMANZA. }
SCHERZO. A movement or composition of a light and playful character, usually in rapid 3-4 time.
SECONDO. The second or lower part in a four-hand duet.
SEMPLICE. In a simple, unaffected style.
SEMPRE. In the same style throughout; always.
SENZA. Without.
SFORZANDO or *sfz.* With sudden emphasis.
SLENTANDO. Gradually retard the time.
SOSTENUTO. Sustained, smooth and connected.
SPIRITO or Con spirito. With spirit.
STACCATO. Short and detached.
STRINGENDO. Gradually quicken the time.
SUSPENSION. Sustaining or prolonging a note of one chord into a following chord.
SWELL or <>. Increase the volume of tone and then diminish it.
TEMPO. Time.
TEMPO PRIMO. In the first or original time.
TENUTO. Held; sustained; given full value.
THEME. A subject, or melody.
TRANQUILLO. In a tranquil manner.
TRES CORDE. Three strings; meaning, remove the foot from the soft pedal. See Una Corda.
TRIO. A composition for three voices or parts.
TUTTI. All the voices or instruments together.
TWO-STEP. A lively dance or march, usually in 6-8 time.
UNA CORDA. One string; meaning, use the soft pedal.
VALSE. A waltz.
VIGOROSO. Boldly, vigorously.
VIVACE. With extreme briskness and animation.
VIVO. Animated, lively.

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